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SATURDAY, JANUARY 2, 1904.

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LITERATURE

Fanny Burney (*Madame D'Arblay*). By Austin Dobson. (Macmillan & Co.)

In one of Goldsmith's delightful prose fantasies a number of contemporary writers are discovered, literary wares in hand, approaching a small berlin (pronounce, if you please, *barlin*), or six-inside dilly, lately come from the Temple of Fame—to which it has been carrying Addison, Swift, Pope, Steele, Congreve, and Colley Cibber—and now returned for a fresh cargo. Amongst the candidates for a place in the "Fame Machine," as it is called, is a certain literary Proteus whom, by the title of the papers fluttering round his person, we recognize as the quack "Sir" John Hill, author of the 'Inspector.' This dancing harlequin, and after him Arthur Murphy the playwright, are rejected, as lacking the literary wherewithal to pay the coach hire, by the affable but inexorable Jehu. David Hume, who claims a seat on the strength of his "rhapsodies against religion," is next repulsed, but wins in presently for the first volume of his 'History'; while Smollett, whose historical labours are coldly ignored by "our inquisitorial coachman," gains admittance in virtue of his six novels. Johnson, boldly lifting a package of folios into the coach before him, is enraged to find them promptly thrust out again. On remonstrating, he learns that within the last two thousand years but one dictionary—presumably Bayle's—has been held worthy to travel by that conveyance; and in the end he is fain to accept a place on the merits of a little volume which is seen peeping from his pocket, and which the angry lexicographer describes as "a mere trifle called 'The Rambler.'"

It is long since Fanny Burney followed her truculent but tender-hearted old friend to the Elysian Fields. Yet though a nook in the "Fame Machine" was reserved for

the slim little lady, who indeed could at a pinch have almost made shift to ride, like 'The Rambler,' in the pocket of the burly Johnson, she was by no means suffered, any more than he had been, to set out without a strict preliminary inspection of her literary luggage. This consisted, as we know, of six parcels; of them she has been able to carry with her only three. 'Evelina,' 'Cecilia,' and the 'Diary and Letters'—this last published in two instalments—bear, so to speak, the authentic stamp of the Muses, and are current in the realms of Apollo; the others, 'Camilla,' 'The Wanderer,' and the 'Memoir of Dr. Burney,' have been excluded as debased and counterfeit. Thus of Fanny Burney it may be said that her apotheosis, though secure, has been accomplished at the cost of a moiety, at least, of her literary capital.

Were it not that, while still in the flesh, she had been inured by long use and wont to the sweet flattery of Burke's eloquent and commanding praise, Fanny Burney must surely now—we might well suppose—experience at least a mild degree of intoxication at finding herself appreciated at full length among the august society of "English Men of Letters." How must Daddy Crisp rejoice and exult to see his Fannikin enrobed, as it were, in her two hundred pages crown octavo—the prescriptive garb and investiture of Messrs. Macmillan's illustrious order—the livery dignified by Johnson, Fielding, Richardson, and Burke himself; by Pope, Addison, and Swift; by Bacon and Locke, Dryden and Milton!

Were they, however, tempted to speculate on the probable grounds of her canonization, it is more than likely that both Fanny and her mentor would miss the truth. They would inevitably ascribe her elevation to the "superior merit" of her novels; and here, in our opinion, they would err. For it is not in right of 'Evelina' or 'Cecilia' alone—still less of her total output as novelist and playwright—that Miss Burney's claim to high literary rank may be best vindicated. As a novelist, she has a potent rival in that most fascinating and lovable of women, Frances Sheridan, whose triumphs, moreover, unlike hers, extended from the reading-closet to the stage. While yet her 'Memoirs of Sidney Bidulph'—was entrancing the town Mrs. Sheridan produced a comedy, called 'The Discovery,' which was presented with brilliant success at Drury Lane in February, 1763, and furnished Garrick with one of his most original and effective parts. In a subsequent play, entitled 'A Journey to Bath,' she created in Mrs. Tryfort a type of which her illustrious son afterwards availed himself in Mrs. Malaprop. On the other hand, after the success of 'Evelina,' Miss Burney wrote

* 'Sidney Bidulph' (March, 1761) went into a second edition within three months; that of 'Evelina' is dated 1779—a year later than the first. 'Sidney Bidulph' was cordially praised by North; Fox pronounced it the first novel of the age; Johnson wept over it, and child the writer for harrowing too painfully the hearts of her readers. Prevost translated it, and it was dramatized and put on the stage in Paris, where, says Mr. Fraser Rae, "it pleased as a play as well as a book." 'The History of Hourahad,' an Oriental tale written by Mrs. Sheridan in 1765, was published and dramatized after her death in 1768. On November 25th, 1813, it was produced at Drury Lane, when its success was such that it was popularly ascribed to Byron. It is possible that, had the conditions of her life been as favourable as those of Miss Burney's to literary exertion, Frances Sheridan might have excelled her younger rival in the novel just as in the drama she has admittedly outdone her.

'The Wittings,' a comedy which her trusty friend and adviser Samuel Crisp pronounced to be wholly unsuited for the stage. A second comedy, 'Love and Fashion,' was accepted by Harris, of Covent Garden, but withdrawn after some rehearsals at the instance of Dr. Burney, whose apprehensions of failure proved insuperable (1800); while a tragedy, 'Edwy and Elgiva,' brought out at Drury Lane in March, 1795, was suppressed after the first night of representation. Bensley, Palmer, Kemble, and Sarah Siddons strove in vain to impart some life to this dreary production, of which the main faults—to quote a contemporary critic—appear to have lain

"in the protraction of the ecclesiastical debates [the personages of the drama included no fewer than three bishops!], and the excessive length of the speeches—errors which rendered the display of passion rather a description than an imitation of its effects."

On what then, if not on her novels, rests the fame of Fanny Burney? Whence primarily arises that particular kind and degree of popular interest in her which, we must believe, moved the general editor—the curator of Messrs. Macmillan's literary picture gallery—to add her portrait to those of Tennyson, Browning, Ruskin, and the rest? The question may be best answered in the words of her latest biographer. After some remarks on the "nebulous magniloquence" which mars the language of the 'Memoir of Dr. Burney,' Mr. Austin Dobson proceeds:—

"Happily for her readers, the 'Diary' is not written in this pernicious style. Even in those parts of it which were composed after 'Cecilia' and 'Camilla,' it is still clear, fluent, and unaffected.....Why Macaulay, who praised the 'Diary' so much, did not praise it more—did not, in fact, place it high above Madame D'Arblay's efforts as a novelist—is hard to comprehend. It has all the graphic picturesqueness, all the dramatic interest, all the objective characterization, all the happy faculty of 'making her descriptions alive' (as Daddy Crisp had said)—which constitute the charm of the best passages in 'Evelina.' But it has the further advantage that it is true, and that it deals with real people. King George and Queen Charlotte, Mrs. Schwellenberg and M. de Guiffardière, Johnson and Reynolds, Burke and Garrick, Mrs. Thrale, Mrs. Delany, Omai and Count Orloff, stand before us in their habits as they lived, and we know them more intimately than Mr. Briggs, believe in them more implicitly than in Captain Mirvan, and laugh at them more honestly than at 'Madam French.' The 'Diary' of Madame D'Arblay deserves to rank with the great diaries of literature. It is nothing that it is egotistical, for its egotism is of its essence; it is nothing that it is minute, its minuteness enforces the impression. It gives us a gallery of portraits which speak and move, and a picture of society which we recognize as substantially true to life."

The writer who achieved this remarkable feat was herself the most feminine of women. There was nothing of the social or intellectual *révoltée* about Miss Burney; nothing large or striking, still less commanding or heroic, about the lineaments of her mind or body. On the contrary, the proportions of her moral frame were slender as those of her physical: its texture soft, yielding, and impressionable. It is indeed to this very femininity, this *petitesse*—as Hazlitt, in his severe but substantially

just estimate of her literary powers, clearly shows—that her novels owe their liveliness and graphic force. Like all women of the same delicate, nervous organization, she was a quick and close observer of men and manners: what she noted accurately she retained faithfully—for, as Dr. Burney used to say, “Fanny carried birdlime in her brains”; and these qualities, combined with a natural gift for the expression of character in dialogue, made her at once the most vivacious story-teller and the most entertaining diarist of her day. It is evident that a character such as we have been describing does not lend itself to portrayal in the grand style; nor has Mr. Dobson attempted to handle his subject in the broad manner employed, for example, by Mr. Morley in his ‘Life of Burke.’ There everything is subordinated to the main design—to the single dominant figure; not a detail, not a character or an incident, is introduced but tells in some degree on the subject, and serves more clearly to define it; and only the minimum of such detail—the least possible setting of such surroundings—is introduced at all. When we close the volume we find ourselves thinking not of incidents or accessories, not of Johnson or Crabbe, of the Bristol election or the Regency imbroglio: we are absorbed in the central motive of the work, the majestic image of Edmund Burke reflected upon Mr. Morley’s classic pages. Now Fanny Burney is far too insignificant a figure to sustain or dignify classical treatment, and therefore Mr. Austin Dobson has wisely chosen to pursue the opposite method—that of presenting his subject with an amplitude of brilliant, many-coloured, and arresting detail. The result is a book which, at the cost perhaps of some distinctness of impression respecting the novelist herself, presents delightful pictures of the household group of the Burneys, of their social environment, and of the royal family and entourage.

Fanny Burney’s two earlier novels had an immediate and triumphant vogue. Gibbon devoured the five volumes of ‘Cecilia’ in one day, Burke read them in three. Sir Joshua sat up all night to finish ‘Evelina,’ and would, he declared afterwards, give fifty pounds to become acquainted with the writer. Johnson, we know, skipped and skimmed on principle; no one knew better than he how, as Mrs. Knowles put it, to “tear the heart out of a book.” Moreover, he admitted to Opie, who told Northcote, who told Hazlitt, who records the confession in ‘Conversation the Fourteenth,’ that he had never read ‘Cecilia’ through; “though,” added the kindly old man, “I don’t wish this to be known.” Indeed, the only book of which we can be sure that Johnson read it right through—and that without stopping—was a certain trivial story called ‘Amelia,’ of which the author was a “barren rascal,” one Henry Fielding. Still we may regard it as at least highly probable that the great man suffered himself to be lured along uninterruptedly through the copious correspondence that fills the three volumes of ‘Evelina.’ Anyhow he had much of it at his fingers’ ends,

and could quote passages with appropriate dramatic accent and gesture. “La! Polly,” he cried, in a shrill feminine voice, at the Thrales’ breakfast-table, “only think! Miss has danced with a lord!” “How many modern readers,” asks Sir Leslie Stephen in his ‘Life of Johnson,’ “can assign its place to this quotation, or answer the question which poor Boswell asked in despair, and amidst general ridicule for his ignorance, ‘What is a Branghton?’” In a word, has Fanny Burney the novelist any audience nowadays? Doubtless ‘Evelina’ and ‘Cecilia,’ though their best days are long since over, still find an occasional reader here and there. In a public lending library of London ‘Evelina,’ we find, was borrowed fourteen times in 1902, and fifteen in 1903, while ‘Cecilia,’ less fortunate than her elder sister, was “out” but ten times and six respectively, during the same periods. And, if reprints may be held to constitute any test of vitality, is not ‘Evelina,’ appraised in the latest mode, bedecked with the art of Mr. Hugh Thomson, and introduced by that past master of the ceremonies Mr. Dobson, but this moment come abroad through the portals of the Hôtel Macmillan? Nevertheless it is, as our author points out, to Macaulay’s “famous counterblast” to Croker’s *écartement* of Madame D’Arblay in the *Quarterly* of 1842, and to its frequent reproduction in successive editions of the ‘Essays,’ that Fanny Burney’s existing reputation as a novelist is mainly due. All the more useful was it that the crying faults of that clever deliverance should be noted and set to rights—not only the mistakes of ignorance, such as Macaulay, with our present sources of information, would have known how to avoid, but also other and graver misrepresentations which had their origin in the writer’s strong political prejudices. It is hard to see why, in the recent annotated reprint of the ‘Essays,’ edited for Messrs. Methuen by Prof. F. C. Montague, this one piece should have been left without any consistent attempt to revise Macaulay’s facts or to modify his deductions. In this particular it may be said that Mr. Dobson has, on the whole, discharged his duty faithfully, though we cannot find that he anywhere censures Macaulay for his absurd strictures on the repugnance to the Regency Bill which Miss Burney confesses in her diary, the words of which he first garbles and then proceeds to misconstrue. On the question of her hardships and grievances at the Court (grossly exaggerated by Macaulay), and of Dr. Burney’s alleged culpability in this connexion, Mr. Dobson observes:—

“With all her abilities, it must be admitted that neither by her antecedents nor her experiences was she suited for the post she was called upon to fill.....Etiquette and formality she heartily detested; she was unmethodical; she was negligent in her dress; she was not always (in the presentation of petitions and the like) entirely judicious and tactful. Nevertheless there is nothing to show that, save for the death of Mrs. Delany, the terrible tension of the King’s illness, the defection of Col. Digby, and, above all, the unrelieved infliction of Mrs. Schwellenberg’s company and caprices—the ‘one flaw’ in her lot, she calls it—she might not gradually have grown reconciled to her Court life. If she

were not.....as good a Queen’s Dresser as Mrs. Haggerdorn, she was certainly.....an infinitely better ‘Confidential Companion.’.....And whatever Miss Burney’s dislike may have been to one or two of her colleagues, her own personal good qualities and intellectual capacity were always cordially recognized by all the Royal Family. As to the enforced suspension of her literary labours, not only is that a grievance which she herself never felt or advanced; but when she came to Windsor in 1786, she had absolutely written nothing for four years. Nor were there any indications that she was likely to write anything.....She professed, or affected to profess (like a greater writer after ‘The Newcomes’), that her vein had run dry with her latest book. Moreover we now know.....that, so far from receiving two thousand pounds for ‘Cecilia,’ she had only.....received two hundred and fifty. The deserts of genius are not easily assessed; but looking to all the circumstances, those who, in this particular instance, regarded two hundred a year for life, with accommodation and other advantages, as an offer worth considering by a diffident and delicate woman of four-and-thirty, whose entire gains by two popular novels.....had not exceeded two hundred and eighty pounds—can scarcely be said to have been wholly unwise in their generation. That there would be compensating drawbacks of tedium and restraint they no doubt expected; but that the accidents of the employment would make the post untenable was a result they could not possibly foresee.”

How many of Macaulay’s fair readers have reddened with sisterly resentment at his piteous story of the gown promised, but never presented, by Queen Charlotte to her Dresser! Ours, we trust, will be pleased to learn that the “book in breeches” (as Sydney Smith, and Talleyrand before him, called Macaulay) is here also entirely astray, and that the promised gown, “a lilac tabby,” was duly presented through Mrs. Schwellenberg, and worn in honour of the birthday of the Princess Royal in September, 1786. Let us hope that the lilac was of that particular shade then known as *soupir étouffé*, on which Johnson is reported to have once discoursed philosophically at the Streatham dinner-table. Certainly no colour could have been selected more appropriate for the livery of one who was expected to stand by and look cheerful at the curling and crimping of her august mistress’s locks, while, if Macaulay can be believed, she stifled her sighs over the humiliations incidental to her odious servitude, and deplored too late her squandered hours and rusting talents.

To our previous knowledge of Fanny Burney and her family Mr. Austin Dobson has not found it possible to add anything of much importance. He shows that Dr. Burney’s setting of Bonnell Thornton’s burlesque ‘Ode on St. Cecilia’s Day’ was performed at Ranelagh, not, as Burney herself informed Boswell, in 1769, but on June 10th, 1763. Of Burney’s proposal to set to music the ode written by Gray for the installation of the Duke of Grafton as Chancellor of the University of Cambridge, he says nothing at all. The project appears to have fallen through by reason of the parsimony of the duke, who refused to sanction the expenditure of more than one-half of what Burney named as the necessary cost of the performance in the Senate House. The music was ultimately supplied by Randall, of King’s, who for this purpose

* Northcote tells the story of ‘Evelina’; but the date of Johnson’s earlier sittings to Opie (1783) shows that ‘Cecilia’ (1782) was the “new novel” referred to.

attended regularly on Gray for three months before the installation; and Burney, thus disappointed of a degree at Cambridge, betook himself to Oxford, where he proceeded Mus.D. in June, 1769, his preliminary exercise being, we are told by a writer in Phillips's 'Public Characters' for 1798-9,

"an anthem of great length, with an overture, airs, recitatives, and choruses, which was several times afterwards performed at the Oxford music meetings; and, under the direction of the famous Emanuel Bach, in St. Katherine's Church, Hamburg."

Amongst the musical compositions of Burney which Mr. Dobson omits to notice was a pantomime entitled 'Queen Mab,' which had an astonishing success, being played every winter for nearly thirty years. It is seldom indeed that so accomplished a writer is caught tripping, but we must take exception to a sentence on p. 14, in which it is stated that Daddy Crisp lived at Chessington "thirty years." This is inconsistent with the account which Mr. Dobson himself supplies of Crisp's intrusions with the drama and subsequent adventures in Italy, at Hampton, and, finally, at Chessington Hall.

Problems and Persons. By Wilfrid Ward. (Longmans & Co.)

It is a common belief among those who think themselves educated people that the Roman Church is a belated survival of medievalism, hopelessly obscurantist, as intellectually contemptible as it is politically astute. A little reading of the works of the higher minds in that body would remove such a superstition. This, however, is no more deemed necessary for a judgment than it was by the late Lord Shaftesbury when he spoke of 'Ecce Homo' as having been vomited from the mouth of hell at the very time when he admitted that he had not read it. But Mr. Wilfrid Ward has the ear of the general public, and may make an impression where others have failed. His style is clear, though nowhere brilliant, his acquaintance with both science and philosophy more than respectable; he possesses a certain cosmopolitan *cachet*, which has never been the misfortune of the Anglican. The first thing that strikes us in reading this book is the width and range of the author's knowledge and the fearlessness of his thinking. It is a curious fact, but none the less a fact, that for semi-profound thinking, and discussion of difficulties which just fail to get down to the bottom, the Anglican Church, in the persons of many of its representatives, is without a rival. Of course there are exceptions, both in our own and other days, and we are not thinking of specialist investigations. The Englishman, in theology as in other matters, is too much of an amateur, and it may be doubted whether there are any laymen who are sincere Anglicans who could surpass or even approach Mr. Ward in a knowledge of the development of European thought and culture and its relations to ecclesiastical institutions. Mr. Ward is not afraid to chat about Huxley, or to admit the large element of truth contained in 'Agnosticism.' He can discuss Mr. Balfour's 'Foundations of Belief,' gently

reprove the author for his undue exaltation of authority, and indicate that on the whole there is more to be said for reason acting on men than the Prime Minister would allow.

But the main purpose of this book is to put before the reader's mind the notion of development as a means for reconciling what is elsewhere called "the exclusive Church and the Zeitgeist." There are many faults in the famous work of John Henry Newman. But its significance is by no means exhausted. Indeed, it has been directly appealed to by the Abbé Loisy as a justification of his ultra-liberal view of the progress of the Church. Although the fact was well enough known to the student, it is a good thing that the general reader should understand that the idea of evolution was applied by Newman to doctrine before, not after, Darwin applied it to biology. Mr. Ward's book as a whole may be said to do little more than assert (1) that the Church is indeed in possession of unchangeable truth, *semper eadem*; (2) that the forms in which that truth is expressed are never adequate, for language cannot really set forth the spiritual world; (3) that these forms, as they have reference to the science or philosophy and culture of the time when they take shape, must both undergo development and have in them a distinctly human factor; and that there is a changing element in our apprehension of eternal truth.

On the impossibility of knowledge or practical ethics being simple, if all the conditions are taken into account, Mr. Ward says some interesting things:—

"Casuistry is unnecessary to the angels. The only way to make it unnecessary to man is that he should boldly sin. So too we avoid theological subtlety either by the direct vision of things Divine or by absolute agnosticism."

"The theory of knowledge must be subtle, even of our knowledge of a table and chair."

On this ground he naturally proceeds to recommend a trust in authority to the man in the street. "An unskilful individual reasoning on one hundredth part of the evidence is not likely to be right." It may be noted that the introduction to 'Contentio Veritatis,' a book written from a very different standpoint, asserted that, as a matter of fact, the belief of the mass of men was determined by authority. This is, indeed, the case with every one except the specialist in the very small portion of knowledge on which he is an expert. It is a view of this sort which enables men of culture and reading like Mr. Ward to maintain their belief in the Roman Church. We do not say that they are right. But we think this book will help the average person to understand a little better the possibility of an educated man holding such an attitude.

In the essay on 'Two Mottoes of Cardinal Newman' the author seems to us to have gone to the root of the matter. In laying stress on his chosen phrase, "Cor ad cor loquitur," Mr. Ward is, in our opinion, quite right. It was the intense feeling of the fact of personality, and of its superiority to all intellectual analysis, that governed the thought of Newman and was the source of his characteristic, though much abused doctrine, "the illative sense." We think that in 'The Grammar of Assent' there is, though differently expressed, very much of

the essence of modern "pragmatism." It would not surprise us that in this as in other matters Newman was before his age. The other motto is from the epitaph "ex umbra et imaginibus ad veritatem," and expresses the strong sense of the inadequacy of all earthly language and intellectual forms, whether individual or ecclesiastical, to render the underlying spiritual reality. This is sometimes spoken of as though it were a modern discovery, but it is very ancient, and was even emphasized by mediæval schoolmen, and still more by that eminent Renaissance thinker Nicholas of Cusa in his 'De Docta Ignorantia.'

We have said enough to show that this book will be of interest to all who care to discuss the relation of the traditional ecclesiastical forms with the culture of the modern world. We should add that it raises points which have reference to other bodies than the Roman Church.

Between the Acts. By Henry W. Nevinson. (Murray.)

THE drama of life, says Mr. Nevinson, is divided into acts, and only in the intervals, when the act-drop falls, do we become conscious of the real significance of what has passed. That is certainly true of most men; and, applying it, he remarks that in the majority of autobiographies we are most interested when the writer forgets his own prominence, and introduces figures which have "moved upon the distant stage," and but for his notice would have been forgotten. We are to understand, apparently, that these sketches represent such retrospect, "casual episodes and situations which I have observed or imagined" in these *entr'actes* of life. That "imagined" has, we think, much virtue. It is difficult to conceive that most of these sketches are actual experiences, unless Mr. Nevinson has been given unusually romantic opportunities. In fact, apart from the two opening essays (for such they may be called), these sketches, based on observed fact or not, take the shape of short tales nowise to be distinguished from the short story in general.

Whatever their origin, they are well written, and that is all which matters. The first two essays are personal reminiscences of childish or boyish scenes. The second is a record of schooldays very well done; but we prefer the first, 'A London Merchant.' It is merely a sketch of a grandfather's family prayers, and the various members of the household assembled for that rather gloomy function. But it is done with an excellent quietness and geniality of humour. From the Evangelical and Tory grandfather to the housekeeper, on whose head "fluttered the supersensuous essence of a cap," they are all types, and types of that older world well worth preservation. The Evangelical grandfather is a delightful personage dexterously remembered. For Sunday reading he chiefly commends the children to 'The Family Sepulchre.' He once alarmed the household by reciting a poem of Moore's; but his customary attitude towards such sinful frivolities was stern. The family aunts in their youthful years he led to hear Joanna Baillie

recite one of her 'Plays of the Passions.' (You know, or you do not know, those 'Plays of the Passions.' They are perfectly academic passions.) But midway he arose. "My dears, this is no fit place for you!" he pronounced, and led the four daughters out in file, leaving the licentious poetess to finish her drama as best she might after such a testimony to its seductive power. Poor academic Joanna! Yet despite his Evangelicalism he was a rigid Tory, because an ancestor was reputed to have rendered some vague service to King Charles the Martyr. You know that old man, though you probably never have met him.

But the remainder of the contents, as we have said, are veritably short stories. They are all psychological studies, phases of character. Not of special originality, not what we should call brilliant, they are yet skilfully handled, with a mastery over the mechanism of the short story, and with much delicacy in the analysis of temperament. One, for instance, 'A Don's Day,' is the study of a university don with an undecided and undecidable vocation for the Church. It is, we think, a little over-emphasized. The valetudinarian and incessant diagnosis of his own spiritual state, though recognizably possible and in the picture, awakens the reader's impatience to a degree we scarce think intended. The man is an insufferable and weak-minded prig, who wants shaking. That may be the author's verdict—since he ends by making him set off as a foreign missionary. But one is not hopeful of his missionary future; one doubts whether he has the pluck, or unselfishness, for the zeal to be lasting. His vacillation and self-absorption are overdrawn, in fact. Another sketch shows a journalist unselfishly spending himself for a girl who accepts his devotion blindly, and is in love with a poet. We do not recognize that poet. He is too brilliant in talk, too romantic altogether. The poet of commerce is not that way, and we would back the journalist against him with the young lady. But it is sympathetically done. 'En Revanche,' a further story, presents a poet as the luckless lover, out-rivalled by a professor who deserts the lady of their common affection. They meet her afterwards as a worn and too-married woman, with a sick husband and the other appurtenances of the situation. But the thing is worked out with a tenderness which effaces its conventional elements. In truth, these are very clever sketches, possessing both emotional and humorous power, at once delicate and restrained. They stand well above the usual level, even of the well-written short story.

My Devon Year. By Eden Phillpotts. (Methuen & Co.)

THIS book consists of a series of nature pictures, written in prose which is sometimes near to poetry. Some of the quieter and deeper passages are Wordsworthian in their placid musings and peaceful contentment, whilst in others there is a rush of joyous appreciation. And the charm of the book is that, choice as is the author's language, it produces no mere admiration for a well-chosen vocabulary, no sense of cleverly constructed phrases, but rather a simple, straightforward, wholesome pleasure in the

thing described, a longing to be out again in the West-Country lanes or on the moors.

Those to whom nature's secret delights are yet to a great extent sealed can scarcely fail to have some of the scales removed from their eyes if they take Mr. Phillpotts as their guide. Moreover, to the aged or enfeebled, whose country rambles will not again be repeated, or only after a brief fashion, as well as to those whose lot is now thrown perforce almost continuously amid the stress and clang of town life, such a book as this will bring back with extraordinary vividness scenes of country beauty not half enough appreciated when the chance was theirs.

Once, and once only, throughout these pages does Mr. Phillpotts preach, and then the preaching is good of its kind. We know nothing of the nicety of his particular theological creed, or of his views, say, on apostolical succession or passive resistance. Into such matters it would be impertinent and irrelevant to inquire.

The scheme of the book is no mere plodding progression over the face of Nature as she reveals herself in Devon month by month, though it opens in the winter and closes in the autumn. Each chapter or section is complete in itself. Now and again special features are considered and described; such are the papers on Okehampton, Young Tamar, and the Dart, or the reflections on the old disused canal of North Devon. But many pages, though redolent of the rich red soil or the open moors of this particular western shire, would almost equally apply to any part of England where the sun shines warm in the west or the south. The winds are made the subject of two suggestive talks—'The Home of the West Wind,' a coast study; and 'The Seythe-Bearer,' a fit synonym for the wind from the east. One paper has an archaeological turn, 'The Old Paths,' which tells of the ceaseless tramp of feet of men and pack-horses that have worn the Devon lanes so deep. There is an interesting paper on 'Green Flowers.' 'Granite and Sorrel' tells a little of Berry Castle and the Pomeroys and the ivy that now crowns every turret and shattered wall. For now and again in these pages man appears. A tribute is paid to Herrick, and there are some admirable orchard studies. There is much of flower and moss and fern and tree life in these pages, far more, indeed, concerning flora than fauna; but this is as it should be, for even of English bird life there are but some two hundred varieties to set against some two thousand of flower-bearing plants. But when Mr. Phillpotts discourses of birds, he shows that he loves them and observes them as closely as flowers. The chapters that tell of harvest are most pleasant of their kind; whilst the two sections 'Gates of the Morning' and 'Evening Light' have not a phrase that can be spared or a word set amiss.

Yet the best of writing is liable to err, and surely it is not fitting in a West-Country book to bestow the name of "bilberry" upon the low-growing purple-berried plant that lives amongst the heather. At all events, it is our experience that in North Devon or West Somerset the country folk speak not of the "bilberry," but of "whirtleberry," "whirts," or "hurts."

Publishers know their own business best, but it seems a pity that so good a book as this can only be possessed by 500 persons, for the issue is limited to that number.

Historical Lectures and Addresses. By Mandell Creighton. (Longmans & Co.)

IT was a happy thought of Mrs. Creighton to dedicate this volume to the old pupils of the late Bishop of London. For by them, even more than by the clergy or the public, will his memory be cherished as that of a teacher who was himself far greater than anything that he said or did. We mention this dedication here, for it strikes the keynote of the volume. Mrs. Creighton hopes that history may be to "them, as it was to him, a living study, giving to them also not only reverence for the past, but guidance for the future." It is this point, the application of history to life, which these lectures predominantly illustrate.

Of those who pursue history as a serious study there are two classes. There is the pure specialist, the man who is a student and nothing but a student, and there is the man who treats all studies as part of his education, valuing them not less, but more, for their effect on his general attitude towards life and their application to existing problems. To the latter class belonged the author of this book, which exhibits to the general reader the interpretation of his learning and his whole life. As Creighton said in the inaugural lecture with which his work at Cambridge began:—

"The aim of all study is the education in method. It ought to develop the power of observation rather than supply observations. It ought to fit the student to discern between what is plausible and what is true. The aim of the study of history should be the formation of a right judgment on the great issues of human affairs."

This is admirable, the more so as there is no trace of any notion that history ought to enable us to predict the future, just as an astronomer can predict an eclipse. It is this lesson in method, which Creighton learnt so eminently well, that is the source of so much that is fruitful in his most random utterances. In this very lecture he lets us see a little of this:—

"Any one who has felt the burden of parish work will at once admit the necessity of some intellectual pursuit to restore his mental balance when overborne by details."

We agree. But we could wish that the ordinary parish priest not only admitted but also acted on the necessity a great deal more than he does. The immersion in details without any intellectual pursuit to restore mental balance is the curse of the modern clergyman, and it is rapidly becoming his ideal.

Many of these lectures—notably those on 'Congregationalists,' 'Baptists,' and 'Archbishop Laud'—will serve to show how the study of history contributed to form Creighton's views as a Churchman, and to exhibit that combination of the widest tolerance with the most clear convictions which was his distinction. We pass on to another point. Here, as elsewhere, Creighton shows his intense belief in the power of personality over circumstances. With this, and in consequence thereof, is combined an unalterable

conviction of the supremacy of the moral law over considerations of political expediency. This view explains his interest in St. Francis of Assisi:—

"The important feature of the teaching of Francis was that he preached not the doctrine of Christ, but the Person of Christ. He preached not the law of God, but the love of Christ."

"I cannot find a hero who does not at the bottom rest upon a transcendental basis.....If he disastrously affected public morality, I do not see how the spirit of the age is to save him..... Is a statesman who has annexed a province to be regarded as so great a benefactor that his proceedings in so doing are above criticism? If not, how is the question to be determined? I cannot tell how much bloodshed and how much lying are allowable per square mile."

This is the view of the late Lord Acton, as will be seen when his posthumous volumes appear. The notion is very unfashionable, but it is worth while for the believers in Nietzsche's "Uebermensch" to be reminded that two of the greatest of recent historians took a view directly opposite to that which would make of Bismarck a saint and Napoleon an idol.

It is this that makes Creighton say (and perhaps the reference is personal no less than general):—

"It is the human element which counts most in the long run; it is the character of the man, not the nature of his achievements, which gives abiding value to his work.....A man's character is more revealed by what he tries to do than by what he succeeds in doing. Indeed, it is not paradoxical to say that his abiding influence is expressed by his aspirations rather than by achievements. His most fruitful heritage is, generally speaking, his temper, his attitude towards life, his method of facing its problems. The great question is, Did he heighten, or did he lower, the sense of duty of those amongst whom he lived and worked?"

Such passages show the value of a life devoted to historical study. A superficial knowledge of history is very apt to produce exactly the opposite opinion. Probably most historians pass through a phase in which they accept and admire the position of Machiavelli, who is eminently the idol "of the forum," although his name is often kept in the background.

Another instance of the way in which the knowledge of history contributes to the formation of a sound judgment is afforded by Creighton's view of the mission of England. Again it is in the individual character that he sees the main result:—

"The great product of England is not so much its institutions, its empire, its commerce, or its literature, as it is the individual Englishman, who is moulded by all these influences, and is the ultimate test of their value. He exists as a recognizable type of character, with special aptitudes and capacities, to be appraised ultimately, if you will, by reference to your conception of the goal of the world's progress."

It is in this fact that the Bishop finds the true explanation of the phenomenon that many countries which have in recent times adopted more or less accurate imitations of the English Constitution do not experience the same results from their working as we do:—

"English institutions, as we know, depend for their success on the capacity of the English people to work them; and this depends on the solidarity of our national life, which underlies all mechanism, and gives that mechanism its native power. We can lend other peoples our

mechanism; unhappily we cannot lend them our solidarity."

There are many other points of interest in this book. As an instance of a dictum combining both wit and insight we may quote the following:—

"The men of Elizabeth's time had very little ground for their belief that the world was primarily intended for the use of Englishmen. Perhaps for that reason they judged that it was true kindness to make that fact generally known. But I would point out that the unpopularity which we undoubtedly enjoy is of long standing and arose from the first expression of the peculiarly English temper. I will only leave with you, as a subject deserving consideration, whether or no the advantages of the temper itself may not be retained with certain modifications in the form of its expression, which the experience of three centuries might allow us to make without any loss of the sense of national dignity."

We leave the reader to delve for himself in the veritable mine of wealth which this book affords. But its most abiding interest consists in its presentment of Creighton himself—that mind, ever alert, which knew no pause in growth, but drank in alike from study and from life that which is the source of every fresh power—insight and sympathy. It is the light such a book throws on the intellectual temper and general ideals of a man of genius which makes it even more valuable to the student of human lives than to the narrator of past events.

NEW NOVELS.

Prior's Roothing. By Ella Fuller Maitland. (Smith, Elder & Co.)

THE author deals with English village life in the twentieth century, and takes advantage of the contrast between the ancient order of things and the new. The old-fashioned squire is there, but the old-fashioned parson is gone, and in his place we find an ascetic young clergyman, with High Church proclivities, full of philanthropic energies. The old county families remain, but there has arisen in their midst a new establishment, whose members rejoice in motor-cars, and build their flaring palaces beside the venerable walls. Thirdly, there is the mere adventuress, without rank or money, but possessed of good looks, who has obtained the *entrée* into this exclusive society by getting asked to "somebody's ball" in London. We have here the elements of an interesting story, and types which, if somewhat conventional, still leave plenty of room for originality in treatment. Some of her characters, however, the author has handled so feebly that the general result is insipid, and others so violently as to produce the effect of caricature. Mr. Arden, the crotchety squire, for instance, is little better than a stock figure, a copy of a copy, while the adventuress is made much too vulgar; and we find it difficult to conceive how the one could have fallen in love with the other. Mrs. Lushington again, a good-hearted, garrulous old lady, who with a little more vigour in the execution might have been made a humorous figure, in the end becomes simply tiresome. Mrs. Fuller Maitland shows throughout a disposition to avoid the labour of invention. She tells us this and that about her characters, but she does not confront her characters with one

another, and work up her material into a succession of animated scenes. Of Lucy Arden, who is apparently the heroine of the book, we are told, indeed, that she is a saint, but we have little opportunity of judging for ourselves. Moreover, the book appears to have been written first as a series of letters, and afterwards converted into a regular narrative; at any rate, the sequence of tenses is often such as we should be sorry to turn into Latin prose. Redeeming features are stray touches of observation and humour.

Camilla Faversham. By Ronald MacDonald. (Hutchinson & Co.)

THE heroine who dismisses a devoted and protesting lover on account of her father's unsatisfactory reputation is a familiar and exasperating figure in modern fiction. But it must be acknowledged that Camilla Faversham accomplishes this renunciation in a more convincing way than is usual, and with a better excuse. It is a little difficult to understand Capt. Haldane's persistence in making her change her mind; for, in spite of the repeated assurance that she is beautiful, she fails to impress the reader with her charm. Some of the characters, especially the American husband and wife, are well drawn, and a thoughtful passage occurs here and there. Events are too apt to happen in the nick of time; e.g., a rich relation comes on the stage mainly to die and bequeath money, and the hero finds and reclaims the heroine's father in a way that taxes the reader's credulity. It is rather startling to find that Reading is passed on the railway journey between Paddington and Maidenhead! In short, there is too little grip of the hard facts of life. We observe with pleasure that the note of sympathy with the brute creation is entering more frequently into books about men and women.

A Forest Hearth. By Charles Major. (Macmillan & Co.)

THIS tale is a masterpiece of sentimentality, and to read the whole of it at a sitting would produce almost as disastrous an effect upon the average man as the eating of a whole wedding-cake at once. In fact, the book is rather like a very large, sweet, and rich wedding-cake. But to those who desire a debauch of sentiment, the enjoyment of a long-drawn-out history of kissings, sobbings and soothings, titillations and tremors, it may be cordially commended. There have been worse books published, and 'A Forest Hearth' has this in its favour—that it is frankly sexual from the first line to its last. Here are no mawkish half measures, no attempt to cast a glamour of spirituality over fleshly emotions, but the reverse. There is a situation dealt with here, with almost flippant candour, the serious presentation of which in Mr. Hardy's sombre masterpiece 'Jude the Obscure' was widely resented. We do not think, however, that Mr. Major need fear the thunders of the pulpit. Deeked out with pretty sentimental favours, no conceivable situation in fiction is likely to offend the British public.

Mario Eve. By Marian Bower. (Cassell & Co.)

It would be a pity to weaken the reader's enjoyment of an attractive story by specifying the heroine's aspirations, imprudences, trials, and escapes. The recent war in South Africa is utilized for the development of the plot, and furnishes one strong scene at the front. There is plenty of bright, natural conversation, and the delineation of character is consistent and spirited, but the writer would do well to be less prodigal of cruder elements, such as melodramatic effects. The main thread of the story would have been more convincing without so much conventional villainy and such wholesale wreckage of lives. As it is, this novel, cleverly constructed though it be, comes perilously near to being a story with a moral enforced by multiplication of instances. And, after all, bad as it may be to marry the wrong person, it does not follow that one has capacity or opportunity for selecting the right one; so that the implied moral almost amounts to: "Advice to people about to marry—Don't!"

The Revellers. By Louis Tracy. (White & Co.)

THIS story is essentially modern; and, having said that, one is glad to add that it is a very good piece of work. It is full of cleverness, but it is also thoughtful, and induces one to believe that the author could produce something of more real importance if he set his mind to it. From its brief preface we learn that

"no incident in this story is a mere fiction; the village and its life are known to me; all things set down here have happened, though not in the sequence herein adopted."

That is as it may be, and does not materially affect the merit of the book. At first blush one might suppose that it detracted from the value of the work as original fiction. But the true observer of life will realize before he is half-way through this story that, however much reality the author may claim for it, it is none the less a story, a production impossible to the unpractised writer of fiction. It deals with life in a Yorkshire village, but in it one is not bored by studies in dialect. It is realistic, yet the foundation of the story is melodramatic, and that is a sound combination—a very telling combination. The author seems to have the theory of popular story-writing at his finger-ends, and he is a good craftsman. Journalism is the apprenticeship to produce this result, and it would surprise the reviewer to learn that Mr. Tracy was not a practised journalist. Here, at all events, is a well-rounded piece of work, with nothing amateurish about it, with crisp English and sound human interest, and that is something to be specially welcomed in these days of watery attenuation in fiction.

THEOLOGICAL BOOKS.

An Introduction to the Early History of Christian Doctrine. By J. F. Bethune-Baker. (Methuen & Co.)—The writer of this Introduction has succeeded admirably in his purpose, since his book is neither a sketch nor an overweighted treatise. It is one of the "Series of Theological Handbooks," and contains information which fully justifies its title

of handbook. Of the leading Christian doctrines there is a study which covers their origins in the New Testament, and their development or explication in the leading writers of the ancient Church. There is an examination, for example, of the Logos doctrine, as set forth in the Gospel of John and in the writings of Ignatius, Justin Martyr, and others. The author of this Introduction appears as an historian, and not as an apologist or critic of doctrine, though as an historian he has not attempted the impossible task of keeping himself out of the narrative. He is responsible, to take an instance, for the statement that "Christianity is not a system, but a life," and further, that "Christian doctrine is the interpretation of a life." In the idea that Christian doctrine is the interpretation of the life of Christ there may be room for such a notion as that of Christ being the Logos, which is certainly not found in the early thought of the Church as represented by the Synoptic Gospels; but it is only by a fantastic logic that the Filioque doctrine can be included in the interpretation of the life of Christ. Mr. Bethune-Baker asserts that "often men were led into heresy by the attempt to combine with the new religion ideas derived from other systems of thought." In these words he implies that Christianity is a system of thought, and it would be difficult for him to escape the conclusion that in Christianity as a system there are ideas unknown, while Jesus lived, to the men among whom His life was spent. Are all the ideas bearing on Christ, including that of the Logos, which are found in the New Testament, to be brought together into the unity of a system, or may not some of them be taken, not as included in the life, but as contributions "from other systems" towards the interpretation of the life of Christ? Christian doctrine is in its attempt a systematized account of the spiritual world, so far as it is needed for Christianity as a religion—and it may not be Christianity. But if we define Christian doctrine, with all its ideas, however derived, as the interpretation of a life, then we must give to that life a content which will include the Filioque idea. It might be safer to say that Christian doctrine is the interpretation of Christianity as a system of thought, even while the admission is made that in Christianity as a religion the life of Christ is the necessary element of supreme importance.

In a book dealing with doctrines over which there has been increasing controversy there must necessarily be statements that are open to critical objection. In the chapter on 'The Church,' Mr. Bethune-Baker, speaking of the continuity of authority, says it "was preserved through the bishops, the successors of the Apostles, or the living representatives of Christ upon the earth." The assertion of the relation of bishops to the Apostles is certainly not made for the first time; but Ignatius, in ancient times, wrote in one of his Epistles, "Ye are subject to the bishop as to Jesus Christ," and "Ye should also be subject to the presbytery as to the Apostle of Jesus Christ"; while, in modern times, Lightfoot declared, "It is not to the Apostle that we must look for the prototype of the bishop." In writing of the Eucharist Mr. Bethune-Baker states without hesitation that "the Eucharist in the apostolic age was part of the common supper of the brotherhood." There is a question whether at first, and for some time, the Eucharist and the love-feast were identical. The description of the Lord's Supper in the 'Didache' certainly suggests a love-feast; while Ignatius said, "Let that be deemed a proper Eucharist which is administered by the bishop or by one to whom he has entrusted it," and he added, "It is not lawful without the bishop either to baptize or to celebrate a

love-feast." Jesus separated the act of breaking the bread from the ritual of the Passover, and it seems as if by parallel the Eucharist must be separated from the Agape. But what was the Agape at first apart from the Eucharist? May it not be that the Eucharistic feast was the Agape, but that the feast came to be vulgarized by unholy uses, and gradually a separation began between the Eucharist ceremony and the feast?

The Catechetical Oration of Gregory of Nyssa. Edited by James Herbert Srawley. (Cambridge, University Press.)—Mr. Srawley has done an excellent piece of work in this edition of the 'Catechetical Oration of Gregory of Nyssa.' He has shown sound sense in selecting such a treatise as an introduction to the study of the great father, for, as he justly remarks, it "exhibits perhaps better than any other single work the characteristic features and mind of its author." The text here presented is better than any text of the 'Oratio' previously printed. The best MSS. have been carefully collated for this edition, some of them for the first time. Unfortunately the editor does not state how much of this work has been done by himself, and how much by other scholars whose aid he acknowledges. He has himself introduced a few alterations or emendations, but some of them are doubtful. Thus he changes ἀμφιβάλλοιτο of the Vulgate and a British Museum MS. into ἀμφιβάλλοιτο. He does not state whether this change is warranted by the other MSS., and he does not discuss the reading; but since ἀμφιβάλλοιτο must be taken as passive, he ought to have adduced his authorities for such a usage, and he might have also remarked on the history of ἀμφιβάλλω as meaning "to doubt." So, in another case, no remark is made on a grammatical question of which he ought to have treated. The reading of the Vulgate is ὑπερεταί, and of two MSS. of the British Museum ὑπηρετῇ. Mr. Srawley reads ὑπηρετῇται; ὅταν precedes, but at a distance, and Mr. Srawley might have taken notice of the fact that ὅταν in post-classical writers is sometimes followed by the indicative, and examined whether such a usage can be found in Gregory. Then ὑπηρετέω rarely occurs in the middle, and thus another question is raised by his reading. And perhaps some may think that the correct reading is ὑπηρετῇ. The introduction to the work is well done. It contains an admirable exposition of the doctrines which Gregory expounds in his 'Oratio,' with occasional illustrations from contemporary writers.

Mr. Srawley supplies the reader with a copious body of notes. They all show the competency of the editor for his work. But it may be doubted whether he has not afforded far too much aid. He prefaces each chapter with a rather full analysis of its contents. He translates nearly every difficult passage, so that the young divine is saved all trouble in grappling with difficulties; and he renders into English Greek words, the meaning of which the student could not have failed to find in any good Greek dictionary. In some cases the desire to be concise has led the editor into questionable assertions. Thus he states that "the Stoics distinguished between πολλήν, conceptions built on experience without elaborate reasoning, and ἐννοιαί, conceptions reached by consciously applied reason." Much difference of opinion exists as to the meaning to be assigned to these two Greek words, but we know no critics who have argued for Mr. Srawley's interpretation of them. There is a slight foundation for part of it in Ps. Plutarch, 'De Placitis Philosophorum,' but such evidence is worthless. If Mr. Srawley will carefully read Bonhöffer's elaborate discussion of the question in his 'Epictet und die Stoa,' vol. i. p. 187, he will see from the quotations there made how far he is from the mark.

The Biblical History of the Hebrews. By B. F. J. Foakes-Jackson, B.D. (Cambridge, Hefter & Sons; London, Arnold.)—This book represents a restatement of Old Testament history as read in the light thrown upon it by archaeological discoveries and modern critical analysis. At the same time it rests throughout on a thoroughly conservative Christian basis. The result is a praiseworthy piece of work, at once invigorating and safe. The author tells us that the book "is primarily intended for students in theology," but we share with him the hope that it may be found serviceable to a wider public. The notes at the end of the volume are thoughtful and scholarly, and we are glad to see an index following these. A map or two would have been a useful addition, and better paper might have been chosen.

Divine Hygiene. By Alexander Rattray. 2 vols. (Nisbet & Co.)—It is not for edification to calculate how many of the fourteen hundred pages of this work might be omitted without injury to the thesis:—

"The Hygiene of the Holy Scriptures from first to last is entirely supernal. And whatever is like it, of God, is wholly 'perfect,' permanent, racial in its application."

The book is of value, in so far as it shows the knowledge and wisdom involved in the medical and sanitary systems set forth in the Old Testament; but there is a dreary waste of words in the demonstration of the work of what the author calls divine hygiene. It cannot be said of Dr. Rattray, as of Chaucer's Doctor of Phisik, that "his studie was but lital on the Bible"; but, while his acquaintance with the words of the Bible is intimate, his interpretation of them is not seldom simple and childlike. We are told, for instance,

"that the Bible story shows that Adam, and doubtless Eve, were.....inherently and highly intelligent and cultivated beings, whose knowledge, both intuitive and acquired, doubtless by divine instruction and personal observation, was such that he was able, aided no doubt by supernal help, to name all the animals brought to him. Very possibly his knowledge of medicine, intuitive and acquired, was also considerable, and possibly equal to his evident mastery of zoology."

It is stated that "God the Creator's beneficent and far-reaching plan was marred by Satanic craft and human weakness," though there is not a word about Satan in the account of the Fall given in Genesis. Then we are to believe that Adam and Eve rose on stepping-stones to higher things, and yet their "new position was altered for the worse." A scheme is worked out:—

"Knowledge is—general information.....The Maker of all things is the creator of knowledge.....Educational information would have been practically wasted on man without proper organs and endowments.....consisting of (4th) an extremely sensitive moral sense and social instincts, by which moral and social information is received, weighed, and applied.....Their tuition was at first divine, for God Himself walked and talked with Adam and Eve in Paradise; and doubtless instilled nothing but the most holy and elevating ideas."

It is to be noted that doubtless is Dr. Rattray's word. Another scheme is worked out:—

"The Bible is *Divine*.....It speaks authoritatively and tuitionally on every conceivable subject relating to Man and the human race.....It is a cyclopedic informant on general knowledge.....The 90th Psalm.....might have been, and probably was, inspired by Jehovah Himself."

The sense and style are alike difficult to appreciate in this statement:—

"When the Holy Word is everywhere correctly translated, and science made perfectly accurate, it will doubtless be found by correlators that those scientific 'facts' alone are genuine; and that secular science alone true, which agree with Scripture: and, on the other hand, that those Scripture versions, translations, and readings alone are correct which endorse true science."

Dr. Rattray is so full of reverence for the Bible that it seems unkind to him not to appreciate

highly his own book, which he offers as a true exposition of the Bible in respect to parts of its contents. But it must be said that the book is verbose in style, often almost childish in its interpretations, and, in regard even to hygiene, little more than a lengthy statement, with appropriate laudations, of what is supplied in the Bible.

SHORT STORIES.

Love the Fiddler. By Lloyd Osbourne. (Heinemann.)—Readers of 'The Wrecker' and 'The Ebb Tide' cannot but be interested in Mr. Lloyd Osbourne. 'The Queen versus Billy,' coming as it did some time after Stevenson's death, was rightly regarded as a book showing very considerable promise. 'Love the Fiddler' goes far toward bearing out that promise, and is an achievement. It is a collection of sixteen short stories. They are virtually all love stories, and there is not an ounce of mawkishness or sentimentality in the volume. That indicates two valuable qualities in the author—restraint and invention. But the book has more than this. There is one story in it, a sort of novelette of thirty-five pages in length, which is called 'The Awakening of George Raymond,' and which is the real thing; "so such things should be." He must be a hardened reader indeed, with feelings curiously blunt and deadened, whose eyes will not prick and tingle a little when he reads Miss Christine Latimer's cable message in this story: "Sailing by Touraine, arriving sixth." Mr. Osbourne touches the mellow, deep-throated note of true story here; he has snatched and preserved for the pages of his book a message which goes straight to the heart which beats in all of us, beneath our weariness and our affections. And, though there were nothing else in it, his book would be well worth buying and reading for the sake of this story of a middle-aged man's awakening into life, into action, and into passionate love for a beautiful middle-aged woman—a woman, be it said, who, slight though the sketch of her is, deserves to rank high in the gallery of feminine portraits in fiction. As a fact, however, all the stories in the volume are good of their kind, though one or two towards the end are somewhat over flippant and beaten out a trifle thin. Hitherto we have known Mr. Osbourne as a cosmopolitan. In this book he is very much an American; he shows what he describes in one of his characters as "exuberant Americanism."

An Unshared Secret. By Florence Montgomery. (Macmillan.)—Human nature is happily of a less morbid tendency, as a rule, than that with which it is too often credited by Miss Florence Montgomery. 'An Unshared Secret' is the melancholy tale of a man who after several years of married life still permits his thoughts to dwell uncomfortably upon the woman whom he would have preferred to be the mother of his child. That his feeling had been reciprocated by the lady is revealed to him in the delirious conversations of her small boy, and death, the ever-ready agent in such stories, intervenes rather recklessly to simplify a situation in which the man's own little girl is the one bright spot. 'Rachel' is another tale of misunderstanding, of, however, a less serious nature; and 'Listening Faces' tells in the author's prettiest manner of the good unwittingly achieved by some little golden-haired children.

Windfalls. By Robert Aitken. (Edinburgh, G. A. Morton.)—This well-got-up little book contains some fourteen short stories of exceptional merit, half of them dealing with more or less savage life in Africa, half with life upon the outposts of civilization in South America. It was easy to sum the collection up as "Kiplingese." The author does owe something to that most popular exponent of

the story of life in the world's outside places, but his work is nevertheless original, genuine, and vastly entertaining. He gives us no second-hand reflections, no claptrap moralizing, and very few derived mannerisms. We do not think his book would have lost anything by the exclusion of the couplets which head each story, though, even of those, the first is worthy. The author calls this verse 'Oakamba Quick-Step,' but its metre and sentiment have served sailors in a well-known chanty for many generations. Of the two sections of the book we prefer that which deals with South America. The construction of the stories in this division is better. The life dealt with is a shade less bizarre and strange, it is true, but it is more impregnated with romance, and less crudely brutal. But there is good work all through the book, and we recommend it cordially, for the author has real broad-mindedness.

We are glad to see a reprint of *In Court and Kampong*, by Hugh Clifford (Grant Richards), a really valuable little volume of tales and sketches of native life in the Malay Peninsula. There is no English writer who is better qualified than the author to convey some idea of life in the remote and essentially foreign Malays.

BOOKS OF TRAVEL.

MR. CALVERT has written a sensible book in his *Impressions of Spain* (Philip & Son), profusely furnished with the usual photographs. He has seldom deviated from the beaten track, and he naturally has little that is novel to say on the usual topics, such as bull-fighting. Here he is well informed, supplying an interesting description of the royal bull-fight on May 21st, 1902, a revival of the *Fiestas de Toros* of the seventeenth century, held in celebration of the young king's coming of age. The best chapter in the volume is that on Spanish mines, which covers a wider area than the late Mr. Borlase's pamphlet on 'Tin-mining in Spain.' Of mining Mr. Calvert has written an account, sufficient for the general public, and, like other parts of his book, excellently illustrated. On the other hand, Mr. Calvert, although evidently more of an engineer than an archaeologist, seldom makes such an unlucky slip as that of saying that Charles V., "to his everlasting shame, planted a Gothic church in the middle of the Mosque of Córdoba" (p. 124). A look at Ford would have saved him from this. Like most recent travellers, Mr. Calvert is impressed with the growing prosperity of the cities on the Mediterranean and Atlantic coasts, but we fear that his views of the prospects of the present dynasty are too roscate. "The divine right of kings is not an unmeaning formula in Spain," he declares; but it only exists among the Carlists, and among them it is dying out. The youthful monarch has to rely not on the active loyalty of his people, but on their fear of the republicans and dread of absolutism, a negative kind of support which, as Louis Philippe found, is apt to fail at a crisis.

Australind: Wanderings in Western Australia and the Malay East. By Henry Taunton. (Arnold.)—Mr. Taunton's account of his varied life and adventures during some fifteen or more years, spent partly on shore in West and North-West Australia, and subsequently in pearl-fishing on the coast and shipping horses over to Java, is full of interesting and instructive matter. His reminiscences are spread over the seventies and eighties, his last pearling season being that of 1886-7, which terminated by the disastrous loss of his vessel, torn from its anchorage in Lagrange Bay by one of those sudden hurricanes known by the native name of "Willi-Willi." The life of a colonist in Western Australia thirty

years ago was not the smoothest possible, and the author well describes the rough times which he endured when, tired of a seafaring life, he landed at Fremantle and found unpaid employment as a new chum or "jackaroo," at the sheep station of an old Scotch shepherd, one of the earliest settlers in Champion Bay. Here, in company with two ex-convicts, a black fellow, and a half-caste girl, he was initiated in the care of ewes during a lambing season and shearing time, until he was sufficiently experienced to obtain a more remunerative situation under a squatter on the Murchison River, where his work was to assist in capturing bush horses and wild cattle by driving them between extensive barriers of wire fencing leading down to water and trapped stockyards. Whilst at sea young Taunton had often sat astride a topsail yard-arm, reefing topsails, whilst the vessel was pitching and plunging in a heavy sea, so he thought he could keep his seat on a bucking horse, but on his first attempt was ignominiously shot, head first, on to a manure heap, and was thence able to watch the horse's efforts to get rid of the saddle:—

"His bucking was certainly a work of art. He threw all his heart into the business, and seemed to be a past-master in all the dodges and tricks of the buck-jumper. At times he seemed to curl up into a ball, so close together were his nose and his four hoofs. Round and round he flew in never-ceasing efforts, the sweat pouring from him, and every muscle of his body strained to the utmost. Such perseverance deserved success, and sure enough a loud snap and a hanging strap sent flying against the wall announced that Bucephalus had been successful in drawing from the saddle the iron D to which the crupper had been fastened. Here was 'something accomplished, something done.' and now, knowing the end was near, he redoubled his efforts until the tightly girthed saddle, surcingle and all, was seen to be gradually slipping over the low withers. One or two supreme efforts, and at last he stood up proud and panting, with the saddle, all buckles fast and standing, lying where it had been sent flying by a vicious stroke of the fore-feet as it slipped over his head."

A good deal of information is supplied about the manners, habits, and customs of the natives in the outlying districts of North-West Australia, before they had come in contact with the white man; and, incidentally, we learn about the manufacture of their spears, used with the "wommers" or throwing stick, and the use of the "kyli" or boomerang. A duel witnessed by the author at Sharks Bay may well bear quotation:—

"At Sharks Bay I once happened to see a sudden quarrel decided by an appeal to arms. The two combatants each seized up a bundle of spears, and, turning up the beard into the mouth, and holding it there by the teeth—a sure sign that mischief is meant—rushed forth from the camp amidst the shrieks of the women, the shouting protests of the old men, and the inevitable howling of the camp dogs. The first one ready, launched a spear with all his force; his adversary seemed to be quite prepared, as if standing on springs, and watching every movement of his opponent. He diverted the flying weapon by a slight motion of his long narrow shield at an angle which seemed a very slight one, but which was just enough. Hardly had the spear glanced off—indeed before one would think he had time to perceive it—another spear came whizzing towards him; this time an upward movement of the arm was all that was necessary, his practised eye watching the approaching spear as it hissed past between his elbow and ribs. Again came the menacing point of a third spear, seemingly direct for the pelvis. The direction was again beautifully judged, a mere swerving of the hips in the nick of time without any other motion evaded the barbed missile. But the next spear followed so closely and so straightly that only a bound upwards was sufficient to escape the blow. But now his adversary's spears were exhausted, and, quick as thought, one of his own was fixed and hurled viciously towards the other, and then the duel continued until one of them, miscalculating either time or direction, was speared through the thigh, and the fight came to an end at once."

The concluding chapters are devoted to personal experiences in the pearl fishery, which afford a complete contrast with the bush life

in the former pages of the book. In Sharks Bay it seems that the small pearl oysters are sought for by dredging from small boats, and pearls are the chief object, whilst in the north-west a fleet of vessels, large cutters, schooners, and brigs, varying from ten to one hundred and twenty tons, is equipped for obtaining the golden-edged mother-of-pearl shells—worth 100l. to 200l. per ton—by naked divers. In these huge shells pearls are less plentiful, but when found are generally larger and of a finer lustre. We are told all about black pearls, "barroks," straw-coloured pearls, pink pearls (of which there is none), and even of pearls, highly prized by Malay chieftains, found in coconut shells! Besides Mr. Taunton supplies no lack of anecdotes concerning the perils and dangers encountered by the divers, as well as horrible stories of sharks and sea-snakes. When shells are plentiful and the weather fine, the work is pleasant and interesting enough, but during rough weather the privation and exposure, together with scarcity of shells, are sufficiently discouraging to the adventurer. Mr. Taunton's style of writing is eloquent of truth and reality, and there is not a dull page throughout his book.

OUR LIBRARY TABLE

The Journal of Montaigne's Travels in Italy by Way of Switzerland and Germany, in 1580 and 1581, has been translated and edited, with Introduction and Notes, by W. G. Waters, in 3 vols. (Murray). The 'Journal' is little known, even in France; while in England there has been no translation since that which was included in W. Hazlitt's 'Montaigne' of 1842. From his recent translation of the 'Essays' Mr. Carew Hazlitt excluded the 'Journal,' stating that it is written in the third person by Montaigne's secretary; whereas (as Mr. Waters points out) more than half is written in the first person by Montaigne himself. Mr. Waters is eloquent upon the misfortune that the fame of so many writers should be tied to some one work, ignoring other works of equal or greater merit. We doubt the evil. The fame of which he speaks "in broad rumour lies." The renowned book is talked of more than read. The readers are still the lovers of literature few and fit, and by them the so-called "neglected" works are also read; so that they are only neglected in the sense that fewer people talk of them, not that fewer people read them.

Not so with Montaigne's 'Journal.' There Mr. Waters has a real grievance; for it was not discovered till long after Montaigne's death, by which time the 'Essays' had got effectually the start of it—a start from which it has never recovered. Moreover, Mr. Waters confesses, it is vastly inferior to the 'Essays' in point of style; and style alone would have kept the 'Essays' green? The 'Journal' is careless and often clumsily written, jotted down anyhow, as one might suppose when Montaigne was content to leave part to the mercies of a secretary. Nay, for near six months, till he recrossed Mont-Cenis, Montaigne used Italian instead of the French wherein he was master.

No; despite Mr. Waters, the 'Journal' is no match for the 'Essays,' either in admirableness of style or rich thought and personality of substance. It deserves comparative neglect, though it does not deserve the entire, or almost entire, neglect which has overtaken it. Therefore we are grateful to Mr. Waters for this good and excellently edited translation of a book virtually unknown in England, for it is a record of foreign travel in a richly pictorial age, every detail that can add to our more intimate realization of which is valuable. The age of Catherine de' Medici and the Guises, of St. Bartholomew and Dumas's novels—anything which helps our closer understanding of

Europe in that period is gain. Any contemporary record of travel we should therefore prize; but this traveller is the most inquiring, dispassionate, and richly stored mind of his day. One might have said, indeed, that Montaigne was the man from whom we should most desire such a journal.

Yet there are drawbacks; because Montaigne is still Montaigne, more truly himself when he ruminates in his study the fruits of reading and travel than in the noting of immediate impressions. From a modern traveller we expect "local colour," the fixing of pictorial details, costume, manners, customs, scenery. Montaigne is profoundly indifferent to all these things. He is the philosopher abroad, and especially the political philosopher abroad; something, also, of the man of science abroad. He is intent on institutions, on mechanical contrivances, and when he notes local customs, it is some unfamiliar fashion in chimneys or the like. He is vastly concerned about the Swiss fashion of warming rooms by stoves, with its conveniences, and only incidentally do we get a note of costume, when he says that hence people here enter rooms in doublet and bareheaded, whereas in France "we put on our warm furred dressing-gowns."

But yet it is constantly interesting. We find here the old Montaigne—ever curious, ever moderate, ever sceptical, a cultivated "Mr. Facing-Both-Ways." At every step he encounters eminent or attractive men, men about whom we are glad to know. Nothing escapes his curiosity. Staid and respectable man though he be, he is concerned in the Roman courtesans, and calmly relates the steps he took to gratify his curiosity. During the processions, he says, they looked down from their windows

"with such refinement of trickery that I have often wondered at the address they display in attracting men's eyes. Often I have got down from my horse and induced some of these ladies to admit me, and have wondered how it was they contrived to make themselves appear so much handsomer than they really were."

Then follow an analysis of their arts and account of their customs. You think inevitably of Socrates and his philosophic visit to Aspasia. It is a pagan soul this, though he passed muster with the Papal authorities as smoothly as with all other men, and approves their courteously tolerant dealing with his essays. Many curious incidental glimpses we get. We see the Muscovite then, as now, disdainful of the petty numbers which Europeans count an army. At the homage done by Spain for Portugal, amidst the salvos of artillery from St. Angelo, the Muscovite ambassador remarked

"that he had been brought thither to witness a great gathering; but in his country, when men spoke of troops of horses, they had in mind twenty-five or thirty thousand, wherefore he made light of the show before him."

Yet this was before the day when Russia could count her armies by millions. This is, in fine, a book to which description or extract can do no justice; at once irreplaceable for what it is, and disappointing for so much that it might have been. Could Montaigne have conceived what we moderns should wish to know—but he would not have been Montaigne. We have to content ourselves with what Montaigne was desirous to know. And that is much for us.

The History of Rabban Hormizd the Persian. By E. A. Wallis Budge. 3 vols. (Luzac & Co.)—These three volumes, which form part of Luzac's "Semitic Series," contain the histories of Hormizd and Bar Idta, two of the most famous Nestorian saints, who flourished about the beginning of the seventh century. The Syriac text is accompanied by a full and accurate translation by the capable hands of the Keeper of Oriental Antiquities at the British Museum, and seems to have been taken from MSS. found in the monastery of Al-Kôsh,

a small town about thirty miles to the north of Mosul. The earliest of these apparently belongs to the twelfth or thirteenth century, although Dr. Budge tells us in his preface that the life of Bar Idta, at any rate, is said to be based on another MS. written at the end of the seventh century, and at no very long time after the death of the saint. The lives of both heroes are full of the most incredible marvels, and argue a state of superstition and ignorance on the part of their first inventors which explains in great measure the easy victory of Mohammedanism. Nearly all the miracles recorded in the New Testament are here set forth as being at the daily disposition of the two saints during their lifetime, and the dead are raised, the sick healed, and devils cast out without any apparent suspicion on the part of the narrator that he is describing things hard to believe. That these are all replicas of already thrice-told tales is evident to even the most casual reader, and the parallelism of the legendary death of Simon Magus with that here given of the magician Ignatius, whom Hôrmiâd causes to be thrown down by the devils who are bearing him in the air, is hardly wanted to convince one that both lives are a concoction of the usual incidents in the lives of the saints. The hatred borne by the Nestorian Church to the Jacobite is in most places also apparent, and the villain of the piece is more often a Jacobite than a pagan. The most interesting passages are, perhaps, those in which the magical beliefs of the time are illustrated, which go to show that the supposed virtue of holy words written on a slate, washed off, and then swallowed, was as much believed in in the early Christian centuries as it still is in Mesopotamia, and that a good many pagan practices, such as the burying of images at the foundation of a building, had been allowed to survive into Christian times.

Rome in Many Lands: a Survey of the Roman Catholic Church, with an Account of some Modern Developments, by the Rev. Charles S. Isaacson (Religious Tract Society), is a favourable specimen of polemical literature, for its tone is generally moderate; its style, though uneven, is interesting; and its information is, excepting here and there, free from that inaccuracy which is often the mark of controversial works on religion. It is clearly not all written by one hand; but those parts which we attribute to the author whose name stands on the title-page are characterized by a spirit of broad-minded liberalism. Mr. Isaacson writes in a sympathetic manner of

"the old religion of the Breviary, the religion of the great Gallican divines, the religion which was almost universal among Roman Catholics in England until the restoration of the Roman hierarchy."

Of the latter he says:—

"That heroic and faithful religious body, which had lived quietly through the eighteenth century, was composed of a few aristocrats and landed families, of some native English yeomanry and peasants in certain districts..... Their ecclesiastics were, on the whole, a learned body. Notwithstanding their small numbers and their many disadvantages, they can show an honourable record of useful and learned scholars..... On the whole their writings are eminently fair..... The [English] Roman Catholics of that age were esteemed by every one who really knew them."

The practices and beliefs of former times are contrasted, in a series of instructive chapters, with

"the new religion, fraught with Ultramontane observantism, the religion of charms and amulets, of new-fangled devotions, of extreme exaggerated development of old doctrines."

The description is so favourable to the former that a casual reader might almost think that the Roman Catholic religion, shorn of the Sacred Heart, the Immaculate Conception, the cult of St. Joseph, and other modern observances, was commended as suitable to the

subscribers of the Religious Tract Society. This is not the traditional attitude of English Protestantism, and when it struck its roots in the nation under Elizabeth the religion of Rome had not undergone its post-Tridentine developments.

Mr. Isaacson's dislike of modern Roman practices does not make him fall in courtesy to their exponents. Thus, of the English *Catholic Times* he says:—

"This popular weekly newspaper is on the whole conducted with marked ability, and also with fairness and moderation."

This does not prevent him from denouncing, with truth, the persistent Anglophobia of the Roman Catholic press on the Continent.

A chapter "written for this book by an old resident in Savoie" is, to say the least, misleading. It conveys the idea that the populations of the two French departments which form the Savoyard territory annexed in 1860 are priest-ridden. This is not the case. The inhabitants, as a rule, go to church, but they are so emancipated from clerical influence that the two departments have been a stronghold of Republicanism, even at times when clericalism has won victories in other regions of France. At present, not only are the eight deputies for Savoie and Haute Savoie all Republicans, but six of them are Radicals. One of the Radical constituencies in Haute Savoie is that of Thonon, on the Lake of Geneva. Yet the town of Thonon is held up by the "old resident" as an evil example of the result of clerical influence in contrast with Lausanne on the Swiss side of the lake. As an instance of priestly tyranny, it is said that "no money can buy a Bible in Thonon." But the sale of Bibles in France has no relation whatever with the power of the priests. It is a mere question of the existence or the non-existence of a Protestant population in the district, which in France is a matter of geography; and, according to a recent census return, of the 275,000 inhabitants of Haute Savoie only 850 are Protestants. We venture to say that in some of the most violently anti-clerical parts of France, where the Roman Church is unpopular with the majority—as, for example, in certain Burgundian towns—the Bible is a most unusual article of commerce in the booksellers' shops. It is a well-known fact that in France the discomfiture of the Catholic Church is not the triumph of Protestantism. This is shown by the attitude of certain eminent Protestants like M. Ribot, who has been a most active opponent of the extreme anti-clerical policy of the Waldeck-Rousseau and Combes ministries. We might also call attention to the resolutions of the Lutheran synod of Paris last autumn deploring the same policy. If the author of this book was unable to undertake personally his investigations as to foreign lands, it is a pity that he did not choose assistants whose qualifications were on a par with his own.

The Sports and Pastimes of the People of England from the Earliest Period. By Joseph Strutt, 1801. A New Edition, much enlarged and corrected by J. Charles Cox. (Methuen.)

—It is a distinct pleasure to have Strutt before us in a form so worthy. The type is excellent, the paper is adequate, and the reproduction of the plates is in the best taste, both as to what is done and is left undone; and when we speak of this last, we refer to the craze for coloured plates which led Strutt's publishers to disfigure his book with meaningless washes of colour. We believe, too, that Dr. Cox took the right course in leaving intact Strutt's text, so much of our delight in the book arises rather from the personal qualities of the writer than from the mere facts he presents. It would be a hopeless task to bring Strutt up to date, both because the resulting volume would not be Strutt at all, and because to do so would

require an army of specialists in the history of their subjects. We could add something in several sections to the new matter for which Dr. Cox has made himself responsible. In cards, for instance, his information does not seem to be later than Chatto (1848), and he omits a most important note on their history, that contributed to our own columns in 1878 by Sir E. A. Bond, and referred to in a recent paper in *Archæologia*. We should have expected, too, from an antiquary of Dr. Cox's experience closer references than "Bodleian MS.," &c.; and the plates should bear on them some means of identification. The book is provided with a good and sufficient index.

A Woman's Walks, by Lady Colin Campbell (Nash), might be described as mere journalism warmed up and elaborately produced. It may, on the other hand, be called a lively record of past wanderings and of things and places seen. When, in the early nineties or late eighties, the author began to "walk," and the *World* to whirl, or at any rate to increase its circulation, her name was newer to newspaper readers than it is now. She has proved her possession of the seeing eye and the understanding ear for the superficial rather than the deeper currents of life. Vivacity of manner and movement is more visible than graces of style or originality of thought. This, no doubt, is "well seen" of the author herself. We get instead, as she probably intended, the passing mood of the place and scene, suggestions of weather, of crowds, of atmosphere, as she registered them before moving on elsewhere. The existence of the book itself overrules the significance of its motto, "Love well the hour; and let it go," but this is due to the late editor of the *World*, at whose desire these ephemeral contributions are recaptured and recast. The "walks" cover a good deal of space as well as time. Parts of Italy, Switzerland, France, Austro-Hungary, and London, and spots in rural England are described. At least forty-one sketches are included; all are written in what some people call the historical present. This still further increases the fugitive effect of the whole.

A NEW volume by the late Mr. Paul Du Chaillu, *In African Forest and Jungle* (Murray), is of the same character as several works produced by the veteran traveller in his later years, evidently intended for young readers, and while derived in the main from recollections of his experiences, not to be taken as a record of actual facts. Here we have a series of hunting yarns, of which the scene is laid somewhere in the Gaboon country, though we fail to recognize the village of Rotembo the Chief. They contain nothing which might not have happened as described, unless the sagacity of Andekko the dog and Nдова the monkey be held fitter for the columns of the *Spectator* than (some unkind critics might say) real life. The book is easily and pleasantly written, and contains some spirited illustrations by Victor Perard, so that boys will find it attractive.

La Jeunesse de Cyrano de Bergerac. Par H. de Gorsse et J. Jacquin. (Paris, Librairie Hachette & Cie.)—With its numerous illustrations by Ed. Zier and its emblematic cover, this volume constitutes one of the gayest and most appetizing of gift-books. It is a work written by youth and for youth, and is probably the most juvenile production that has ever appeared in a shape so ornate. Suggested by the 'Cyrano' of M. Edmond Rostand, it is ushered in by a friendly and patronizing letter by way of preface from that distinguished dramatist, and is dedicated to his two sons Maurice and Jean. M. Rostand himself calls it a picturesque romance of cape and sword. Nothing whatever is owing to M. Rostand's play, the life of Cyrano depicted being that

which preceded his adventures as told by the poet. All that is preserved of the Cyrano whom we know is his skill in sword-play, his recklessness of danger, his contempt for odds, and his sensitiveness on the point of allusion to his nose. One thing more the young Cyrano has in common with his subsequent self. Nowadays averse is he from saluting and berhyming the fair sex, nor from rushing to its rescue when it is somewhat gratuitously assaulted. Yet beauty—not often too exacting in its demands with regard to those who yield it homage or protection, and not always discouraged by the magnitude or assertiveness of nasal adornment—never warms into admiration, but treats him, in regard to love-making, as a negligible quantity. In company with Ragueneau the pastrycook, a quaint sort of Sancho Panza to our Gascon Don Quixote, Cyrano sets out from his crumbling Château des Quatre-Vents en route for Paris. Quitting Bergerac, the companions travel by way of Périgueux, Limoges, Argenton, and Beaugency. In Argenton Cyrano listens to the details of a conspiracy against Richelieu with the assistance of Spain, the most openly avowed plot that ever was organized. This gives them a motive for visiting Paris. After experiencing the customary adventures of those who travel by the grand routes, they reach the capital, and after many quaintly romantic experiences—including, on the part of Cyrano, interviews with Richelieu, imprisonment in the Châtelet for duelling, and the like—they get once more on the track of the conspirators against Richelieu, who still are at the point of conversation, and no way near that of action. Most indiscreet avowals enable Cyrano to challenge and wound them all in detail, and to kill the two Spanish leaders with a single thrust. Having at length established the fortunes of his associate and made a reputation as a poet and a swordsman, Cyrano is left in Paris to take up his career at the point at which we meet him in M. Rostand. Among his occasional associates is D'Artagnan, who treats him with great forbearance and consideration. The whole is simple and childish, but may be read with amusement. M. Zier's illustrations are spirited, and Cyrano's huge nose is sufficiently assertive through them all.

MM. C. EGGIMANN & CIE. of Geneva publish *L'Apprentissage de Valérie*, by J. M. Mermin, a series of sketches of the way in which a good girl, brought up as a lady, overcomes domestic difficulties caused by sickness in a small household. The necessary flavour of slight naughtiness is introduced, of course, with a boy—also good, but so clumsy as to be what servants call a "smasher."

MM. GEORGES BRIDEL & CIE. of Lausanne and the Librairie Fischbacher of Paris are responsible for *Pour ma Finlande!* a series of French translations of pretty tales by J. Aho, to which is prefixed an essay on the literature of Finland. The stories are all of them anti-Russian allegories in which the surface is merely sentimental, and the second meaning so little obvious that it has to be explained in notes.

We have received the *Post Office London Directory* for 1904 (Kelly's Directories), which is sent to us admirably bound for our special use. This is the hundred and fifth year of this extraordinary book of reference, which contains 3,433 pages apart from advertisements. It is wonderful in many ways, especially for its accuracy, its completeness, and its up-to-date information. It includes special Banking, Clerical, Conveyance, and Court Directories, while the index to various trades is most comprehensive. We notice, for instance, kilt-making manufacturers, lard refiners, laryngologists, a mousetrap maker, two

nicotine manufacturers, and no fewer than nine press-cutting agencies.

We have on our table *Social Life in England*, by J. Finemore, Vol. II. (Black),—*The Growth of the British Empire*, by M. B. Synge (Blackwood),—*Austro-Hungarian Life in Town and Country*, by F. H. E. Palmer (Newnes),—*Guide to the Legal Profession, by a Lawyer* (Hodder & Stoughton),—*Jewish Coins*, by T. Reinach, translated by Mary Hill (Lawrence & Bullen),—*A Manual of Elocution*, by J. Forsyth (Dent),—*Fatigue*, by A. Mosso, translated by M. Drummond and W. B. Drummond (Sonnenschein),—*Tychiades*, by A. Dickson (Fisher Unwin),—*The Golden Stair*, by D. Bearne (Burns & Oates),—*A Goddess of the Sea*, by T. H. W. Beddoes (Drane),—*The Baronet in Corduroy*, by A. Lee (Grant Richards),—*The Idol of the Town*, by William Le Queux (White & Co.),—*The Spirit of the Service*, by Edith E. Wood (Macmillan),—*Children of Kings*, by W. L. O'Bryne (Blackie),—*Through Strange Paths*, by U. Temple (Gall & Inglis),—*Irish Fairy Tales* (Gibbings),—*The Black Polyanthus and Widow Maclean*, by Jean Ingelow (Wells Gardner),—*The Disputed V.C.*, by F. P. Gibbon (Blackie),—*Marriage and Marriages*, by E. C. Harvey-Brooks (Longmans),—*God and my Neighbour*, by R. Blatchford (The 'Clarion' Press),—*St. Anselm*, translated from the Latin by S. N. Deane (Kegan Paul),—*Fifty-two Sundays with the Children*, by the Rev. J. Learmonth (Allenson),—*The Larger Faith*, by K. C. Anderson (Black),—*The Parables of Man and God*, by H. B. Shephard (Longmans),—and *My Struggle for Light*, by R. Wimmer (Williams & Norgate).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Davidson (A. B.), *Waiting upon God*, edited by J. A. Paterson, 8vo, 6/
Douglas (A. H.), *Five Sermons*, cr. 8vo, 6/
Macnutt (F. B.), *The Riches of Christ, Sermons*, cr. 8vo, 6/
Webster (F. S.), *The Beauty of the Saviour*, cr. 8vo, 3/6

Law.

Light Railways Procedure: Reports and Precedents, Vol. 2, by J. S. Oxley and others, 8vo, 21/
Saunders (A.), *The Master-Mariner's Legal Guide*, 10/6 net.
Sington (A.), *The Law of Negligence*, 8vo, 16/

Fine Art and Archaeology.

Jameson (A. B.), *Legends of the Madonna*, 4to, 7/6 net.
Signatures and Photographs, Original Drawings by E. Major, roy. 8vo, 5/ net.
Solon (M. L.), *A Brief History of Old English Porcelain and its Manufactories*, imp. 8vo, 42/
Strange (B. F.), *The Colour-Prints of Japan*, 16mo, 1/6 net.
Water-Colour Drawings of Turner in the National Gallery. Text by T. A. Cook, 4to, 63/ net.

Poetry and the Drama.

Hopwood (A.), *Rhymes without Reason*, 12mo, 2/6 net.
Horace, *Odes and Secular Hymn*, in English Verse by W. C. Green, cr. 8vo, 3/6 net.
Nashe (T.), *Works*, ed. R. B. McKerrow, 4 vols. 8vo, 42/ net.
Songs of the Vine, with a Medley for Maltworms, selected by W. G. Hutchinson, cr. 8vo, 3/6 net.
Wolfe (C.), *Poems*, Memoir by C. L. Falkner, 3/6 net.

Philosophy.

Stirling (J. H.), *The Categories*, cr. 8vo, 4/

History and Biography.

Blair (M.), *The Paisley Shawl and the Men who Produced It*, imp. 8vo, 7/6 net.
Burke's Peerage, Baronetage, Knightage, &c., 1904, 42/
Cellini (B.), *Memoirs*, Translation of Roscoe revised by L. Ricci, 4to, 6/ net.
Dod's Peerage, Baronetage, and Knightage for 1904, 10/6
Hill (G. B.), *Letters written by a Grandfather*, selected by L. Crump, 16mo, 2/6 net.
Kings' Letters, edited by R. Steele, 16mo, 2/6 net.
Maclean (L.), *The Story of Pet Marjorie*, 8vo, 6/
Mason (F.), *Napoleon et son Fils*, roy. 4to, sewed, 80/ net.
Pickering (A. M. W.), *Memoirs of J. S. Pickering*, 16/ net.
Stirling (J.), *Our Regiments in South Africa, 1899-1902*, roy. 8vo, 12/6 net.
Wakefield (T.), by E. S. Wakefield, 8vo, 3/6
Withers (J. J.), *Register of Admissions to King's College, Cambridge, 1850-1900*, 8vo, 7/6 net.

Geography and Travel.

Calvert (A. F.), *Impressions of Spain*, 8vo, 10/6
Willyams (H. V.), *Down West*, cr. 8vo, 3/6 net.

Sports and Pastimes.

'Car (The)' Motor Register, 1904, 4to, 2/ net.
Fores's Sporting Notes and Sketches, Vol. 20, 1903, 8vo, 10/6
Hills (Sir J.), *Points of a Racehorse*, folio, 30/ net.
Laws and Principles of Bridge, 12mo, 3/6 net.

Philology.

Hebrew and English Lexicon of the Old Testament, based on Gesenius, translated by E. Robinson, 4to, sewed, 2/6

Poole (W. M.), *A French and German Picture Vocabulary*, cr. 8vo, 3/6
Wade (G. H.), *A Second-Year French Writer*, cr. 8vo, 3/6

Science.

Bauer (M.), *Precious Stones*, translated by L. J. Spence, imp. 8vo, half-leather, 42/ net.
Felskowski (G. Lehmann), *The Shipbuilding Industry of Germany*, 4to, 10/6 net.
Fenwick (E. H.), *The Value of Ureteric Mesotomies in Obstructive Diseases of the Kidney*, 8vo, 6/6 net.
Milroy (J. A. and T. H.), *Practical Physiological Chemistry*, 8vo, interleaved, 5/ net.
Modern Electric Practice, edited by M. Maclean, 6 vols. roy. 8vo, each 9/ net.
Smith (R. H.), *Table of Multiplication, Division, and Proportion*, on sheet, 6/ net.
Squint occurring in Children, by E. A. Brown and others, cr. 8vo, 2/6

Juvenile Books.

Stratton (F.), *Branches of the Vine*, cr. 8vo, 3/6

General Literature.

Birthday Book of Destiny, arranged and interpreted by Sepharial, 12mo, 3/6 net.
Brown (A. J.), *The New Era in the Philippines*, cr. 8vo, 4/ net.
Browning (Mrs.), *Birthday Book*, compiled by J. P., 2/6
Child Life in Many Lands, edited by H. C. Trumbull, cr. 8vo, 3/6 net.
Clergy Directory and Parish Guide, 1904, cr. 8vo, 4/6
Decisions of the Local Government Board, edited by W. A. Casson, 8vo, 10/6 net.
Goddard (B.), *Dreams for Ireland*, cr. 8vo, 2/6 net.
House Annual, 1903-4, compiled by W. A. Morgan, 5/ net.
Oliver & Boyd's Edinburgh Almanac for 1904, 6/6 net.
Osbourne (L.), *Love the Fiddler*, cr. 8vo, 6/
Parochialia, compiled by V. Staley, cr. 8vo, 2/6 net.
Post Office London Directory, 1904, roy. 8vo, 32/
Pyle (H.), *The Story of King Arthur and his Knights*, roy. 8vo, 10/6 net.
Scott (T.), *Morcar*, cr. 8vo, 6/
Trask (K.), *Christalan*, cr. 8vo, 5/ net.

FRAGMENT FROM 'THE GUANCHES: A NARRATIVE.'

[Tinguaro, a chieftain of the Guanches, lies wounded and foredone in a cave. Further, he has wounded unknowingly Anaylé, his lost love. But fate allows them a respite of full knowledge before the end, and Anaylé gives him such comfort from the teaching of an aged Moor as seems strange then and, perchance, to-day.]

Tinguaro. Love, alack!
Our ancient comfortable wisdom fails:
We toss, we drift, our anchor runneth slack!
Braving this deep what wind shall fill our sails?
Be thou the God once more, and hearten me!
Anaylé. Thus Aben Rama taught: Infinity
Lies all about us. How imagine bars
To life which sees, yet not to unseeing stars?
How bear to think the unconquered beauteous soul
Climbs from the worm to contemplate life's whole,
Then, crowned with blossoms, falls to nought at last.
A shattered mirror breaking all it glased?
How, quiting hope, watch obscene death deride,
Crumbling to earth all good ye deified?
Or how, when ribald Fate upbraids the just,
And fills our loveliest lips with draft and dust,
When good men set white sails to sink betimes,
And bad men build a palace of their crimes,
When savours die unholpen, and the brave
Stabbed with the thankless laugh of them they save,—
How, then, while in these Justice burns, content
Thy mind with life's unfinished argument,
Deem souls but stars that perish in the sky,
Sparks from the forge of heaven flung out to die,
No force arrested flaming into light,
Still potent when it passes out of sight,—
Holding our best a dream imagined
Of fools who toss upon a fever bed,
No cresset flame to lead and beacon thee.
But glooming waves on dark immensity?
Nay, O Tinguaro: sun and stars and earth
Win from the living soul alone their worth:
These are life's tenement: as the life expands
More room, grace, colour, grandeur, it commands:
Beauty is infinite: our soul but sips
And thirsts the more. Shall life to thy eager lips
Uplift the goblet but to dash it thence?
Shall our ears ever strain in impotence
To seize von far-off music faintly borne
From saffron porches of the expected morn?
O Love, this flesh thy soul builds up and binds
Opens to thee some views, but others blinds,—
Seeing by shadows and the broken light;
Sentient in one sole key of touch and sight.
But things our sense holds solid are as air
To that strange influence lurking everywhere.
Kindled in lightning: yea, my master taught
Forces there be that deem our solids nought,—
Seen things as highways, and the unseen bars;
And as night veiling earth unveils the stars,
So death, in crumbling these our eyes, may build
New eyes whose light, a force like that, shall yield
Vision of worlds unknown—its solids, those
Which in its path, like shadows, interpose:
Worlds fraught with lovely shapes, and moving airs,
And seas that foam about us unawares:

Yes, verily, now within thee and around,
Sentient to other touch and sight and sound.
For to all lights thy limbs are not opaque,
Nor till man sleeps, perchance, shall man awake:
But as an organ player piles the stops,
And on one room of sound the shutter drops,
But others open, and the immortal song
Through other rills and cloisters rolls along,
Awakes new echoes, beats at other walls,—
New heights it climbs, o'er other chasms it falls,—
So when the key of sense shall suffer change,
Fresh lights, fresh sounds, fresh vistas, loom in range.

And Love and Loveliness endure alone,
Rooted 'neath Time, and not by Death undone;
Building in many spheres the ordered cell,
Then social order, breaking ever its shell,
New robed as each worn garment disenthines;
Winning the more the more its power outshines.
Take heart then, hero! Cling through all life's stress

Fast to the clue of Love and Loveliness;
The labyrinth is dark, and closed in night,
This hath the promise of the Eternal light.

Tinguaro. These things, O love, Anaylé, shall we see,

We twain who hand in hand must sorrowing tread
The porch of Death?

Anaylé. So Aben Rama said.

For lo this flower that flames so radiantly
Out of the rock, a queen within her bower,
A sun in little!

Tinguaro. It is Acoron's flower.

Anaylé. So grew the soul of man, my master taught.

A life core lit: so small it seemeth nought;
Yet grant it but a crevice, and therein
Some rotting leaves, thy world of wrong and sin,—
Its minute life is troubled: it shall throw
Downward a root to break the rock below,
Upward a stem that feels toward the sun:
O marvel of life, thy story hath begun:
The blind life climbs to seeing, and now reveals
A power within its powers, the flesh that feels;
This climbs again, and still its powers unroll,
Germ within germ, at last the reasoning soul.
And here, *Tinguaro*, shall the wonder stay?
Shall the plant falter till it find the day?
Myriads may fall and die, but still this core
Quick in the womb of things grows evermore,—
Feeding on death, light, darkness, and distress,—
To subtler Beauty, Power, and Consciousness.
For, beneath Reason, in thy spirit move
Conscience of Right, and love of Beauty and Love:
Source of that miracle of the Man divine,
Of heroes who for Right their lives resign,—
Last offspring of the elemental strife.—
Last, loveliest! quickened as the primal life
Moved in the lifeless rock; and no more we
May know its issue in Eternity
Than the dead soil may comprehend the germ.

Tinguaro. As those who search faint stars, with
sense infirm,
Dimly I see!

Anaylé. Ah, not infirm to die,
And give all loves of life and self the lie:
Thou whom no treasonous coil seduced to swerve,
No anguish broke or sapped the will to serve
The end that seemed most noble, fair, and right,—
That star which shone within, a burning light,
That mystery strange to thee as life to sod,
Thee, the beloved of the Ultimate God!
For, as the prophet said, whom Christians shame,
Making a mock and byword of his name:
"Wheat brings not forth except it falls and dies;
Heaven is a kingdom that within thee lies."
Conquers the scoundrel foe, thy struggle falls,
And yet through all the Ultimate God prevails.

NEWMAN HOWARD.

MISS OTTÉ.

A REMARKABLE career came to a close on Sunday evening, December 20th, in the death of Miss Elise C. Otté, at Richmond, where she had long been living in great seclusion. Although wholly unknown to the present generation, Miss Otté had at one time taken an active part in scientific and literary society. She was a Dane by birth, having been born in Copenhagen about the year 1822. Her mother, a widow, married Benjamin Thorpe, the well-known philologist, while he was studying Anglo-Saxon under Rask in Denmark, and when the Thorpes came to England they brought the little orphan with them. From her stepfather Elise Otté received an extraordinary education. Finding her linguistic capacities unusual, he cultivated them to the height of their power, not merely instructing her in all the modern lan-

guages known to him, but also quite early grounding her in as much as was then understood in England of Anglo-Saxon and Icelandic. At a very tender age the child was able to help Thorpe in his grammatical work, and in particular with his translations. Benjamin Thorpe, however, was a pedant of the narrowest description, and a captious taskmaster. His demands upon his young stepdaughter's time and labour became more than her patience could endure. Without informing her parents, the girl contrived to secure employment in America, and went out about 1840 to teach in a Boston family. Her stay in the United States coincided with the Transcendental Movement, and she became acquainted with Margaret Fuller, whose intellectual pretensions she distrusted, and with George Ripley, with whose German proclivities she had much more sympathy. Miss Otté was invited to join the Brook Farm experiment, but declined to do so, as her mind was now turning from grammatical to scientific curiosity. She made many friends at Harvard University, and attended lectures in geology, physiology, and anatomy. After residing for some time at New Bedford, circumstances obliged her to return to Europe, and after travelling for several months she settled at Frankfurt, in the family of one of the scientific professors there, whom she helped in the translation of English monographs into German. She then returned to London, intending to devote herself to literary work, and she resumed her life with her stepfather. Her gifts were again of material service to him; she aided him in completing and preparing for the press his translations from German and Scandinavian folk-tales, and his version, from the Icelandic, of the poetical Edda of Sæmund, a version which was not completed until 1856. But, once more, the bondage of life in Benjamin Thorpe's library proved intolerable, and Miss Otté, about 1849, joined George Edward Day and his wife when the former was appointed Chandos Professor of Anatomy at St. Andrews. Their household in this university city was her home for many years, and she worked at scientific translations for the members of the faculty there, particularly for her special friends Edward Forbes, John Goodsir, and Day. When Forbes was dead, and Day and Goodsir had broken down in health, the St. Andrews colony was dispersed. The Days withdrew in 1863 to Torquay, taking Miss Otté with them, and she nursed the eminent physician until a long and most painful illness terminated in his death in 1872. From the results of her arduous devotion Miss Otté never recovered; for the remainder of her life she suffered from an agonizing form of spinal neuralgia caused by the long strain of nursing. Left alone in the world, Miss Otté now returned to London, and for a few years carried on an active literary career. She wrote largely for scientific periodicals, where her remarkable knowledge of languages was serviceable. She published, in 1874, a 'History of Scandinavia,' which is her most durable work; she compiled grammars of Danish and of Swedish, and issued translations of standard books by De Quatrefages, R. Pauli, and others. After a few years, however, the recurrence of her malady closed all the avenues of activity to her, and for nearly a quarter of a century she had lived in complete retirement.

The mere enumeration of Miss Otté's publications gives no idea of the extraordinary wealth of her intellect, or of the prodigious equipment of her memory. She was unquestionably one of the most learned women of her time, especially in the departments of philology and physical science. Unfortunately, she never acquired any real ease in literary expression, and it was always somewhat painful to her to impart her knowledge in writing. Her conversation, in her years of health, was, on the contrary, copious and marvellously illuminating; her sympathy with all that was modern, audacious, and liberal

never failed her. As a rare example of the type of women who, like the Maria Schurmans and Catherine Cockburns of the seventeenth century, have lived wholly in the pursuit of knowledge, Miss Otté deserves a niche in the intellectual record of the nineteenth century.

EDMUND GOSSE.

THE BOOK SALES OF 1903.

It will be remembered that the season ending with the last days of July witnessed a further advance in the price of certain classes of books which had for some time appealed to the collector with irresistible force. The season hereafter to be quoted as that of 1903-4 has, so far, only run about a quarter of its course, but there are already indications of the radical change that is apparently about to take place in the bookman's fancy. This chopping and changing of fashion in its relation to books is often a serious matter to those who are in any way interested in them, since "vested interests," so to speak, are treated without courtesy in the face of some decree diametrically opposite to one made, say, a season or two before. Many books are, of course, beyond control of this or any other kind; they have an inherent importance and stability that nothing can undermine. The majority, however, are not so fortunately placed, and their ups and downs in the market are frequently watched with considerable perturbation. Original editions of recognized English classics, works of the early printers, and others that will readily occur to the mind, have long since established their position, and all the recent sales by auction prove conclusively that more money than ever is being spent upon them, and less and less return—if we take quantity as the basis—is being obtained for the sacrifice. The demand for books of this character was noticed considerably more than a century ago, and it has been increasing ever since in a kind of arithmetical progression till it occupies in our time an extremely firm foundation. Other classes of books have, on the contrary, fared very badly, in the sense that they have proved themselves almost as unstable as the wind. The measure of their lives, estimated from the standpoint of a widespread demand, is no greater than some five years at the very utmost, and frequently considerably less. A certain class of books will be favoured on some ground, or perhaps upon none at all, and a demand gradually grows up, to reach its highest development in about three years, by which time prices will have increased enormously—out of all reason, as disgusted connoisseurs are apt to complain. The first symptoms of a decline in marketable value always manifest themselves with respect to copies that are not in the best condition. These give way, and are eventually followed by others somewhat better, but yet not very superior, till in about two years' time nothing remains but a very small percentage of immaculate or otherwise exceptional examples which a few people have got and will not part with. For all practical purposes the demand then exists no longer, and consequently some other class of book takes the place of the discarded one, and the evolutionary process is repeated. The surroundings look so solid and so much in accordance with the fitness of things, while they last, that no one who loves his books will ever believe that the time may come when what is thought so much of will be esteemed so little. Possibly it does not matter what other people think, but then it may, and does, when they are able to give practical effect to their thoughts.

The ordinary book-collector of the present day is compelled to watch the market closely, and he may perhaps have observed that the sales which have taken place during the present season, which commenced in October, afford indications of a coming change with regard to

several classes of books lately, and indeed now, in great request. Volumes having coloured plates and Art books, popularly so called, have for the past two or three years been much sought for, and large amounts have been expended upon them. All that need be said is that books of the kind, unless they are of some degree of antiquity and in fine condition, show unmistakable symptoms of that decline of which I have spoken. In other words, the "Art wave" about which we have heard so much is apparently passing, as it did in 1850, when the "Drawing-Room books" and many kindred works of high artistic excellence lay dead or dying. These enjoyed so great a vogue in their day that their ruin seems, even now, a strange thing.

During the past year, taken as a whole, works on archaeology, music, the drama, history and biography, genealogy and heraldry, seem, with poetical works of a high class, to have had the best sale, and to these may be added, with a reservation, Art books and volumes with coloured plates. On the other hand, natural history, science, fiction in some of its ramifications, agriculture, and sporting books, as such, have fallen away considerably. Americana have become scarcer than ever and more valuable, and the same remark applies to good editions of old English books, of whatever kind, which time has tried and sanctified. Time seems, after all, to be the best critic, for it is noticed that many comparatively modern works which have been very favourably criticized and received the best of send-offs are sold not infrequently in "parcels," a dozen or more to the bundle. The number of promising volumes treated in this cavalier fashion during the year 1903 has been greater than usual.

The first important sale of the year was held by Messrs. Puttick & Simpson on January 15th and following day. A copy of Young's 'Night Thoughts,' 1797, folio, with the plates by Blake, coloured, realized 21*l.* 10*s.*, and of the original edition of the 'Rubáiyát' of Omar Khayyám, in the wrappers, 1850, 32*l.* This edition first makes its appearance in 'Book-Prices Current' in 1892, when an equally good copy, in its original printed wrappers, sold for 5*l.* 15*s.*, at that time rather a high price. On January 17th Messrs. Knight, Frank & Rutley sold a fine copy of Orme's 'British Field Sports,' 1807, original boards, for the record sum of 73*l.* Messrs. Sotheby practically monopolized the rest of January, though that month is rarely remarkable for much. A copy of the Fourth Folio of Shakspeare's Works, 1685, sold for 106*l.* (original calf, slightly wormed, 14*in.* by 9*in.*). This bore the usual imprint, "Printed for H. Herringman, E. Brewster, and R. Bentley," which reminds us of that copy sold by the same firm a few weeks ago for 215*l.*, which, besides being slightly different in other respects, had a hitherto unknown title-page with the words "Printed for H. Herringman, and are to be sold by Joseph Knight and Francis Saunders." It seems as though much yet remained to be learnt with regard to matters Shakspearean, and probable that an association of booksellers exploited the Fourth Folio as well as the Second. During the month Smith's 'Catalogue Raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters,' with the supplement, together nine parts, 1829-42, realized 38*l.* (original cloth); the original edition of Spenser's 'Colin Clout,' 1595, 4to, 26*l.* 10*s.* (shaved), and of the same author's 'Prothalamion,' 1596, 4to, 82*l.* (good copy, morocco extra), this being rather more than ten times as much as was obtained for another good copy in a similar binding in 1890. The first edition of the first English translation of the 'Decameron,' two vols. in one, 1620, folio, realized 35*l.* (wormed and stained, old calf); Blagdon's 'Memoirs of Morland,' 1806, oblong folio, with the plates coloured, an unusual

circumstance, 56*l.* (original half binding, with label); Byron's 'Hours of Idleness,' 1807, 8vo, the poet's own copy, with inscription on the title-page and a lengthy note in his handwriting on the reverse, 130*l.* (russia); Vostre's 'Heures a l'usage de Rome,' September 16th, 1498, 100*l.* (old morocco); Smollett's 'Humphry Clinker,' first edition, 3 vols., 1771 (vol. i. dated 1671 in error), 41*l.* (original boards, uncut); and that very rare book of lace and embroidery patterns, entitled 'Le Ricchezza delle bellissime et virtuosissime Donne,' &c., three parts in one vol., forty-six leaves, small folio, 146*l.* (calf, with the Danish arms). It is worthy of note that at Sotheby's on January 29th Longfellow's 'The Estray,' first edition, Boston, 1847, sold for 33*s.*, and that original editions of thirteen other works by the same author, all published at Boston and in good order, brought amounts which averaged less than 20*s.* each. Some day such prices will be quoted with a smile.

The library of the late Sir Hugh Adair, which was sold with other properties on February 9th, contained nothing of much importance, though the sale as a whole was productive of some noticeable volumes, as, for instance, the 'Falles of Princes,' translated by Lydgate, and printed by Pynson in 1527, folio, 30*l.* (wormed, half-calf); Chaucer's Works, n.d., but printed by Bonham in 1542, folio, 34*l.* (half-calf); Kip's 'Nouveau Théâtre,' 4 vols., folio, 1714-16, 26*l.* 10*s.* (old calf), and Thibault's 'Académie de l'Espée,' 1628, folio, 21*l.* 10*s.* (new morocco). Later in the month the Doves Press edition of 'Paradise Lost,' 1902, realized 41*l.* 10*s.* (printed on vellum, the ordinary copies bringing 8*l.* or 9*l.*), and Laborde's 'Choix de Chansons,' 4 vols., 1773, 4to, 65*l.* (vol. i. stained with damp). An early manuscript version of Beaumont and Fletcher's 'Bonduca,' written about 1617, on twenty-five leaves, was sold by Messrs. Hodgson for 19*l.*, and the same firm disposed of Ratdolt's 1482 edition of Euclid for 31*l.* (morocco); Halliwell's large edition of Shakspeare, 16 vols., 1853-65, folio, for 64*l.* ('Calendar of the Stratford Records,' added); and the MS. of Arthur Wilson's 'The Swisser,' a play acted at the Blackfriars in 1631, for 45*l.* The library of the late Mr. J. B. Stansby and other properties sold by Messrs. Christie, Manson & Woods on February 24th were good, though the prices realized were not very high. A complete set of the "Badminton Library," 29 vols., all on large paper, brought 35*l.*, a dreadful falling off from what once was, but Redford's 'Art Sales,' 2 vols., 1880, still further improved to 19*l.* Mrs. Frankau's 'John Raphael Smith,' 1902, made 25*l.*; and 160*l.* was paid for 157 volumes of the *Sporting Magazine*, from its commencement in 1792 to 1870 (half-calf). As an instance of what many will regard as an excessive price, attention may be called to the four volumes of 'Tales of my Landlord,' 1816, which sold for 30*l.* 10*s.* at Hodgson's on February 26th. These books were in boards and uncut, hence the amount that they realized, but they comprised the first series only—four volumes from the set of sixteen.

In March a set of the 'Annals of Sporting and Fancy Gazette,' 13 vols., 1822-28, sold for 35*l.* (half-calf), less than half the amount obtained for another and much finer series in May; and then we come to the very important miscellaneous sale held by Messrs. Sotheby on March 16th and five following days, when almost 10,000*l.* was realized for some 1,400 lots in the catalogue. Books from modern presses, such as the Kelmescott, Doves, Elston, Essex House, Roycroft, and Vale, were numerous, and some of them brought good prices. The 'Cornellii Taciti de Vita,' printed at the Doves Press, 1900, one of five copies upon vellum, realized a hundred guineas; a grangerized copy of Boydell's 'History of the Thames,' four pounds less; an extensive collec-

tion of works by Bunyan, many original editions, in 270 vols., all sizes, 205*l.*; a presentation copy of Keats's 'Poems,' 1817, 8vo, with his autograph inscription, 122*l.*; and there were other desirable volumes, which it is impossible to mention in detail. Several very interesting and important editions of Shakspeare's plays call, however, for some comment. A hitherto unknown edition of 'Timon of Athens,' altered by Shadwell and printed in 1712 for the use of the English colony in Holland, sold for 50*l.*; 'The Merry Wives of Windsor,' 1619, 4to, for 165*l.*; the First Folio mentioned by Mr. Lee (lxxviii. a), 305*l.*; a Second Folio, defective, for 50*l.*; a second copy, in much better order, for 200*l.*; and five eighteenth-century German and French editions of 'Julius Caesar' (Berlin, 1741), 'Timon of Athens' (Prague, 1778), 'Venus and Adonis' (1783), 'Hamlet' (Paris, 1770), and 'Macbeth' (German, 1780; French, 1790), for 50*l.*

The library of Sir Thomas Carmichael, which occupied Messrs. Sotheby for five days at the end of March, produced 9,639*l.* for 1,198 lots, and was from every point of view a most important sale. A Norman MS. of the Biblia Sacra Latina, late thirteenth century, on vellum, with seventy-eight large miniatures and fifty-nine ornamental initials, sold for 610*l.* The following prices, among many others, were also realized: Burns's 'Poems,' the Kilmarnock edition, 1786, 76*l.* (title "washed," mended, and inlaid, morocco extra, 7½*in.* by 4½*in.*); a presentation copy of the first Edinburgh edition, first issue, with the addenda to subscribers' names, 1787, 88*l.*; a presentation copy of the second Edinburgh edition, with long autograph inscription by Burns, 1871; the Sunderland copy of the *editio princeps* (with a date) of 'La Divina Commedia' of Dante, 1472, folio, 252*l.* (old morocco); the second edition, having the same date, 245*l.* (half-bound); and the first edition with Landino's Commentary, containing the whole of the nineteen designs, a most unusual circumstance, 1,000*l.* This copy was said to have come from the Hamilton Palace and Lakelands Libraries, and was bought by Mr. Quaritch. It seems that the "Lakelands" price (March, 1891) was 360*l.*, but the book was somewhat differently described on that occasion.

J. H. SLATER.

RALEIGH'S 'WORDSWORTH': A NOTE.

Cornell University, U.S.A.

HAVING read with keen interest your sympathetic criticism of Prof. Raleigh's 'Wordsworth,' may I call attention to an inadvertence on the part of Prof. Raleigh, which your reviewer himself accepts, in all good faith apparently, but which I believe should not pass unnoticed? An excerpt on Wordsworth, from Prof. Raleigh, with parenthetical remark by your reviewer, reads as follows:—

"There is an indissoluble self-possession, as of the mountains, in the poems of his prime. The poems written in Germany on the unknown Lucy show this quality at its highest.....[Prof. Raleigh quotes 'A slumber did my spirit seal']"

Now Prof. Raleigh does actually fall into the error of considering these eight lines one of the "Lucy poems," as he proves clearly enough by supposing that the "Lucy poems" may be five in number. There are, however, but four of them, all of which mention the beloved girl by name. In these lines, on the contrary, her name is wanting. The lines in question have reference not to an early sorrow in Wordsworth's past, that grief into the history of which Mr. F. W. H. Myers thinks we have scarcely right to probe, but to an anticipated sorrow, so far as we know entirely unconnected with that other, and one whose nature is ascertained. As we find stated in the *Athenæum* of July 16th, 1898:—

"When he [Wordsworth] was in Germany, fearing, as Coleridge thought, that Dorothy would die, he wrote and sent to Coleridge that passionate, but hopeless epitaph beginning, 'A slumber did my spirit seal.'"

This, then, is not a "Lucy poem," but a sort of anticipatory requiem for the poet's sister.

I am not sure that the more serious defects, if there are any, in Prof. Raleigh's genial interpretation of Wordsworth, do not arise from his neglect in small detail like this—in minor matters, for which, nevertheless, some of the truest Wordsworthians have the utmost reverence. I am inclined to think that Prof. Dowden, for example, whose appreciation of what is highest in Wordsworth is second to none, owes much of his interpretative power to his well-known thoroughness in minute critical technique. A methodical progress through Wordsworth's own comment on his poetry would have given Prof. Raleigh a kind of knowledge for which I fear he has too little respect, yet knowledge which might have rescued him from more than one unsafe position. Your reviewer, most justly, it seems to me, takes exception to Prof. Raleigh's declaration that "Of.....the perfecting of craftsmanship he [Wordsworth] had always thought lightly." I should like to support your reviewer's opinion by citing the poet in his own defence. The following extract may be found in the *Athenæum*, September 9th, 1893:—

"I can say without vanity," observed Wordsworth to the Bishop of Lincoln, "that I have bestowed great pains on my style, full as much as any of my contemporaries have done on theirs. I yield to none in love for my art. I therefore labour at it with reverence, affection, and industry."

Has Prof. Raleigh never read this? Or has he never read in Dorothy Wordsworth's 'Journal' the entries about the writing of 'Peter Bell'? Surely they are a testimony that the poet did not "think lightly" "of the perfecting of craftsmanship." L. COOPER.

* * Our correspondent assumes too hastily that the lines "A slumber did my spirit seal," &c., do not belong to the "Lucy" cycle. That these lines were inspired by the poet's sister Dorothy was a mere guess on the part of Coleridge, who, when he hazarded it, had as yet heard nothing from Wordsworth about the composition of the "Lucy" poems. In the passage which Mr. Cooper cites from the *Athenæum* of July 16th, 1898, no endorsement of Coleridge's conjecture was intended; our words are, "fearing, as Coleridge thought, that Dorothy would die," &c. Writing from Göttingen to Tom Poole on April 6th, 1799, Coleridge says:—

"Some months ago Wordsworth transmitted me a most sublime epitaph. Whether it had any reality I cannot say. Most probably in some gloomier moment he had fancied the moment in which his sister might die."

He then gives the eight lines as we find them in the 'Lyrical Ballads' of 1800 and every subsequent edition, save that in the seventh line he writes "Mov'd round" instead of "Rolled round," &c. That this inimitable poem was meant to form one of the "Lucy" group we have no doubt whatsoever. Another member of the group—"I travelled among unknown men"—was written in 1802; and in his instructions to the printer of the 'Lyrical Ballads,' vol. ii., second edition, published in that year, Wordsworth directs that "I travelled among unknown men" is to follow "A slumber did my spirit seal." In the 'Lyrical Ballads' of 1800, 1802, and 1805, it will be remembered, the latter poem makes a third along with "Strange fits of passion" and "She dwelt among the untrodden ways"—two acknowledged members of the same group. Later Wordsworth withdrew the stanzas of 1802, reserving them until the year 1807, when they appeared along with his other recent verses in 'Poems in Two Volumes.'

THE EARLIEST EDITIONS OF THE 'DIVINA COMMEDIA' PRINTED IN ENGLAND.

Dorney Wood, Burnham, Bucks.

THE first instalment of Cary's Dante, the 'Hell,' which was published in two volumes in 1805-6, was accompanied by the Italian text, this being the earliest edition of the 'Inferno' in the original printed in England. Previous to this, the only considerable portion of the 'Commedia' printed in this country had been the first three cantos of the 'Inferno,' which were printed, with a translation in *terza rima*, by William Hayley in 1782, in the notes to the third Epistle, in his 'Essay on Epic Poetry.' An edition of the 'Divina Commedia' with the imprint "Londra" had appeared in 1778, but this was actually printed not in London, but at Leghorn.

When Cary published his complete translation in 1814, he excused himself from reprinting the Italian text on the ground that since the publication of the first edition of his 'Hell,' "two impressions of the whole of the 'Divina Commedia' in Italian had made their appearance in this country." Both these editions were issued in 1808: the one, in three volumes, 16mo (dedicated to the Ladies Elizabeth and Emily Percy, daughters of the second Duke of Northumberland), which contains the text only, without notes, was printed by P. da Ponte, under the editorship of G. B. Boschini; the other, in three volumes, 12mo (dedicated respectively to the Countess of Lonsdale, the Countess of Dartmouth, and Mrs. Pilkington), was printed and edited, with Italian notes of various commentators, by Romualdo Zotti. In the following year a fourth volume was added to Zotti's edition, consisting of the 'Canzoni e Sonetti di Dante Alighieri.' This was the first collection of Dante's lyrical poems printed and published in England. A few of the poems had been previously printed by T. J. Mathias (the editor of Gray) in his six volumes of 'Componimenti Lirici,' published in 1802 and 1808. Zotti included ninety-one poems, many of which are certainly not by Dante, while several of Dante's genuine poems, on the other hand, were omitted from the collection.

In 1819 two more editions of the 'Divina Commedia' were published in London: one, in three volumes, 16mo (unknown to Colomb de Batines), was printed by Schulze & Dean, under the editorship of S. E. Petronj, and published by James Bain; the other, in three volumes, 24mo (which is mentioned by De Batines, but of which, strangely enough, there is no copy either in the British Museum or in the Cornell University collection—its existence is undoubted, as I have a copy in my own collection), is a second and cheaper issue, with the notes recast, of Zotti's edition of 1808.

In 1822-3 was published the diminutive edition of the 'Divina Commedia,' in two volumes, 32mo (dated respectively 1823 and 1822), which forms part of Pickering's well-known series of "Diamond Classics." This is the first complete edition of the 'Commedia' issued in England in which no foreigner's name appears. The printing was executed by Corral (not by Whittingham, as stated in the 'Dictionary of National Biography'), but it is not improbable that Ugo Foscolo (the first volume of whose edition of the 'Commedia' was published by Pickering in 1825) may have been concerned in the editing of the text.

In 1824 a French translation of the 'Inferno' (dedicated to the Princess Augusta), by J. C. Tarver, accompanied by the Italian text, was printed at Windsor, of which a second impression, with a reconstructed title-page, was issued in 1826.

In 1827 appeared the first English-printed edition of the 'Divina Commedia' complete in one volume. The text, beautifully printed by the Whittinghams at their Chiswick Press, was edited by Pietro Cicchetti. This edition

(unknown to Colomb de Batines), which is in 12mo, and consists of 610 pages, claims to be the first single-volume edition of the 'Commedia' in this small format—a claim which shows that the editor cannot have had a very extensive acquaintance with the bibliography of his subject.

The next English edition, which was printed at Edinburgh for A. & C. Black in 1839, in a single volume in 24mo, is not registered in the British Museum Catalogue, nor is it mentioned by Colomb de Batines. There is a copy of it in the Cornell University collection, in the Catalogue of which it is stated to be edited by G. Rampini. De Batines records an edition (not in the British Museum nor in the Cornell collection), published at Edinburgh in 1840 by Andrew Moffat (sic), which is described as forming vol. iv. of "Rampini's Edition of Italian Classics, for the Use of Schools." This is perhaps a reissue or new edition of the previous edition of 1839.

In 1842-3 was published in London by Pietro Rolandi, in four volumes, 8vo, Ugo Foscolo's edition of the 'Commedia,' containing the Italian text and various illustrative matter, the first instalment of which had been published by Pickering during Foscolo's lifetime in 1825.

In 1849 the well-known translation of the 'Inferno' by John A. Carlyle, accompanied by the Italian text, was published by Chapman & Hall; and from this date onwards English editions of the 'Commedia,' or of one or other of the Cantiche, for the most part accompanied by translations, have followed each other fast, the grand total at present amounting to twenty-five, exclusive of reprints or reimpressions. Two editions of the text were published in 1900 (one in London, the other at Oxford) in commemoration of the six-hundredth anniversary of the assumed date of Dante's vision. The latest of all is the beautiful edition of the 'Inferno' printed in 1902 at the Ashendene Press. PAGET TOYNBEE.

MS. C.C.C.C. 270.

Fulbourne, Cambridge.

SINCE my publication, through the Cambridge University Press, of MS. C.C.C.C. 270, under the title of 'The Missal of St. Augustine's Abbey, Canterbury,' I have pursued my examination of that document, with results so striking and, in the opinion of our foremost Cambridge scholars, so important as to encourage the hope that the Editor of the *Athenæum* will allow me to give publicity to them through his pages.

In the introduction to my Canterbury Missal I explained my reasons for believing that the more ancient of its items had been derived, either immediately or by a very short and pure descent, from one of the Mass-books sent to England by Gregory the Great, and gave it to be understood that I conceived St. Gregory's own Temporale to have represented an unbroken *circulus anni*, and not to have been intermingled with the Sanctorale. I also ventured to assert that the pages of the immediate exemplar of those more ancient items, in common with those of its ultimate archetype, had been so ruled as to have the average textual capacity of 370 letters each. My conviction on these subjects is now what it was seven years ago; but with the slight modification that two persistent though unobtrusive sources of numerical error, too technical for explanation in a brief summary like the present, conspire to raise the average for the Temporale to nearly 373, and to lower that for the Sanctorale to about 369.

Some time after the Canterbury Missal was in print it occurred to me that, provided I was right in assuming these to have been St. Gregory's two paginal averages, they might be turned to account as trustworthy criteria for testing the soundness of my theory concerning the relation of MS. C.C.C.C. 270 to the mis-

salia sua which Gregory the Great is known to have sent to England by St. Augustine, and some of which must assuredly have been long preserved in St. Augustine's own abbey at Canterbury; and also that they might serve as clues for ascertaining how those *missalia sua* had been compiled. The outcome of many months of patient labour has amply justified my most sanguine expectations.

Making allowance for the *nomina sacra*, and the four or five other words usually abbreviated in the age of Gregory, and assuming minor rubrics to have been uniformly contracted to about half their proper length, I have counted from MS. C.C.C.C. 270 every letter of every mass and office which either certainly or presumably represents an anniversary publicly observed by the Roman Church at the close of the sixth century; and I find that, with the exception of a single lacuna of some nine lines, to be noticed presently, the total subdivides itself into a series of stichometrically similar factors, each comprising an integral number of *missæ*, or of *missæ* and offices. I find, moreover, that the numerical value in terms of letters of each of the factors that goes to the making of the Temporal is a multiple of the quadruple of, as nearly as may be, 373 letters; while that of each of the remaining factors is, as nearly as may be, a multiple of 4×369 letters. The ultimate original must, indeed, have been executed with admirable care and concinnity; for none of the contributory averages in the Temporal ever falls to $372\frac{1}{2}$ or rises to $373\frac{1}{2}$; or in the Sanctoral falls as low as 368, or reaches 369 $\frac{1}{2}$.

To the paleographer this means that MS. C.C.C.C. 270 puts us in close touch with a carefully executed document, the collation of which, if we assume a preliminary quire containing a title-page and fifteen completely filled pages of Ordo and Canon, may be thus expressed:— a^8 , b^{10} , II^4 , III^{10} , III^6 , V^{10} , VI^6 , c^8 , d^8 , $VIII^{10}$, X^8 , XI^8 , XII^8 , $XIII^8$, $XVIII^8$, and representing a total of 220 pages.

Nor is this all. The distribution of the underlying document thus revealed was such that the *missæ* for every vigil had a page to itself, and, further, that the *missæ* for every prominent anniversary in the year began on the first line of a page. Thus the *missæ* for Christmas Eve and Christmas Day began at the head of p. 27 and p. 32 respectively; that for the Epiphany began on the first line of p. 38; the two Easter masses, in like manner, on pp. 100, 103; that for Ascension Day, in like manner, on p. 115; the two principal *missæ* at Whitsuntide, in like manner, on pp. 120, 123; although none of these pages was the first of a fasciculus. Similarly, the Good Friday prayers began on the topmost line of p. 87.

I do not think that in the whole field of literature the argument from design could be more triumphantly pressed than in a stichometrical reconstruction such as this—a reconstruction which, so far as I am aware, it would be impossible to effect from any other known manuscript claiming to represent St. Gregory's great work.

I said just now, however, that it implies a lacuna of some nine lines. The fact is that the scribe of the Corpus MS. would seem to have omitted something which confronted him on p. 122 of his exemplar. But, after all, this is precisely as it should be; for it was on p. 122 that he would almost certainly find a directive rubric about the summer ember fast and the *plena hebdomada post Pentecosten* which it would have been idle for him to copy, the observance of that fast having by conciliar decree been recently restricted to Whitsun week itself.

The collation just given represents the Gregorian books as they were when sent to England; that is to say, with a prefixed Ordo and Canon, a developed Advent series, and that remarkable readjustment of the Whitsun week *missæ*, of

which Egbert of York writes so emphatically, and which the Corpus MS. so plainly exhibits to us. But when the work was as yet in its normal stage—at the time, that is to say, when it first appeared as a *volumen unius libri*—it had but 200 pages, the collation being I^{10} , II^4 , *et seqq. ut supra*; VI^4 , VII^4 , $VIII^4$, $VIII^6$, *et seqq. ut supra*.

My labour on this subject has been long and serious; and this notice, brief as I have tried to make it, does no more than give the merest sketch of a general result. It cannot claim to be the epitome of a monograph of some hundred and fifty closely filled quarto pages. I shall, however, be only too happy to place myself at the service of any scholar who may do me the honour of asking for further information.

As MS. C.C.C.C. 270 is not public property, it may be well to add that this letter is written with the approbation of the Master and Fellows of Corpus Christi College.

MARTIN RULE.

DANIEL'S 'DELIA,' 1592.

New York, December 18th, 1903.

IN the *Athenæum* for July 25th Col. W. F. Prideaux describes four issues of Daniel's 'Delia,' 1592, and locates recorded copies. He states that the Malone copy in the Bodleian Library is unique, so far as the 'Rosamond' portion is concerned, being made up of what he designates as 'Delia' A (title in a border of printer's ornaments) and 'Rosamond' A (no separate title, 106 stanzas, signatures H3 to M, in fours = eighteen leaves).

The Bodleian copy has a mate in this country, and is therefore not unique, for the library of Mr. Robert Hoe contains a similar issue, in perfect condition, and measuring $5\frac{1}{2}$ in. by $7\frac{1}{2}$ in.—probably the finest example known.

The copy formerly owned by Mr. Marshall C. Lefferts (mentioned in the *Bibliographer* for May, 1902, and referred to by Col. Prideaux) is now in the library of another New York collector; it agrees in collation with 'Delia' A + 'Rosamond' C, one of the two issues in the Rowfant Library. 'Rosamond' C has no title, 129 stanzas, and runs from signature Bb to Gg2 (misprinted G2), in fours = twenty-two leaves. Col. Prideaux possesses a copy of this issue also, so that three perfect copies are now on record.

Mr. Hoe's copy of Daniel's 'Poetical Essayes,' 1599, as well as Mr. Huth's, mentioned by Col. Prideaux, contains 'Rosamond,' Bb1—G[g]2, after 'The Tragedie of Cleopatra,' which extends from A to K, in fours.

CAROLYN SHIPMAN.

GEORGE GISSING.

ON Monday last, at St. Jean de Luz, in the Pyrenees, Mr. Gissing succumbed, in his forty-seventh year, to the phthisical attacks which had long enfeebled him. He was never strong, and the overwork which his long and persistent struggle for recognition necessitated undermined his constitution, and led him to take a somewhat morbid view of criticism. Sensitive, and hampered by domestic misfortune, he took little part in clubs and other means of intercourse in the literary world. He received a good education at Owens College, Manchester, and perhaps it was the scholarship which tinged his novels and came out clearly in his last books which delayed his popularity among the "mutable, rank-scented many." There was, too, against him the insistent gloom of his masterly series of novels of modern middle-class life, especially in the suburbs, which was only relieved by the gleams of brightness in the 'Town Traveller' (1898), which the public hardly appreciated from one they had fixed in their minds as a pessimist. 'New Grub Street' (1891), the title of which is excellently explanatory, was the best of this series, poignant

with undoubted touches of autobiography, an unforgettable book which all casual aspirants to literature should read. 'Our Friend the Charlatan' (1901) touched more cultivated ranks of society than most of his novels with mordant success, hitting off some superficial exponents and extensions of University education. Careful in detail, Gissing showed the minute observation of Dickens, but was at the opposite extreme to that writer, since the one carried melodramatic brightness and the other gloom beyond the truth. Still, the power of the man who has lived and suffered is in his novels, and will keep the best of them alive. If he had only had more humour, he would have been among our greatest.

His work on Dickens, which included 'A Critical Essay' (1898), an abbreviation of Forster's 'Life' (1902), and some admirable introductions to the "Rochester" edition of the novels, stated with abundant knowledge and insight the present position of criticism in regard to the popular favourite, that change of view as to pathos and sentiment which has dethroned Little Nell and Tennyson's May Queen from their supreme position.

The last few years of his life were happier than the first. He was able to travel and get rid of the sordid present which had been the obsession as well as the business of his literary life. In his notes of travel, 'By the Ionian Sea' (1901), he revelled in the fair humanities of tradition.

His last book, 'The Private Papers of Henry Ryecroft,' published a year ago, was originally entitled 'An Author at Grass,' and was evidently autobiographical. It showed the man who was at heart a recluse and a student, who treasured rare classics, who seemed more fitted for a don than a democrat. Here he wrote with the freedom of one released from the terrible struggles of London, who could philosophize at leisure. Here he showed wit, common sense, learning, and style with a spirit of resignation which was almost mellow. The book was deservedly a great success, and should survive as securely as the best of his novels. He enjoyed, as a recent letter of his told us, the high praise which it won everywhere, while he regretted his exile from the few friends who knew him.

SALE.

VERY high prices were realized at the sale of the MSS. and early printed books collected by the late Rev. Walter Sneyd, of Keele Hall, Staffs, which were sold by Messrs. Sotheby, Wilkinson & Hodge on the 16th to the 19th ult. The auctioneers issued a special catalogue of the sale, with twenty-one collotypes and photogravures of the most important lots. The highest prices realized were as follows: Apocalypse, Ars Moriendi and a Treatise on Anatomy, executed in the Netherlands in the fourteenth century, with illustrations from which the later block-books were printed, 950*l*. Cantica Canticorum, Italian MS., with painted miniatures, remarkable anticipations of the design, grouping and colouring by Blake, Sec. XV., 300*l*. Vita di Maria Virginia, a similar MS., apparently by the same artist as the above, Sec. XV., 210*l*. Promissio Domini Nicolai Truno, MS., fifteenth century, with a finely painted page by Marsilius Bononiensis, 99*l*. Gregorius Magnus, Moralia in Jobum, MS., tenth century, with fine large illuminated Irish-Byzantine initials, 270*l*. Gregorii Magni Liber Dialogorum, numerous small miniatures of Saints, Popes, Bishops, &c., Sec. XV., 220*l*. Horæ B.V.M., MS., on vellum, Anglo-Flemish, eighteen miniatures, Sec. XV., 310*l*. Horæ B.V.M., Flemish, four large and many small miniatures, Sec. XV., 280*l*. Horæ B.V.M., French MS., on vellum, Sec. XV., forty-one large and small miniatures, 280*l*. Horæ B.V.M., Flemish MS., on vellum, Sec. XV., twenty-five large and small miniatures, bound by Louis Bloc, 190*l*. Horæ B.V.M., very fine French MS., with fourteen large and many small miniatures, with a rare printed French ABCedarian bound in the volume, Sec. XV., 145*l*. An extraordinary volume containing 267 miniatures, some in washed colours, some illuminated, illustrating certain attributes of the Deity, the Song of Solomon, Sayings of the Fathers, &c., Latino-Flemish with English influence, Sec. XIII-XIV., 2,600*l*. Canon Missæ,

sc., MS., Sec. IX.-X., with a remarkable full-page miniature of the Crucifixion and spiral initials, Irish-Byzantine, 430l. Officia cum Calendario, Italian MS., on vellum, Renaissance period, richly illuminated, 310l. Officia, another Italian illuminated MS., by Antonio Sinibaldi, dated 1485, 610l. Another splendidly illuminated Italian Officia, with specially painted figures of saints, Sec. XV., 510l. Fragments of a Psalter of the tenth or eleventh century, with fourteen paintings of the period of English or Irish influence, 510l. Psalterium Davidic, English MS., thirteenth century, with splendid large initial miniatures, 200l. A fine English Psalter on vellum, Sec. XIII., with eleven oval miniatures of an uncommon character, 615l. The total of the four days' sale, 866 lots, reached 13,553l. 13s.

Literary Gossip.

MESSRS. CONSTABLE will publish 'Will Warburton,' by George Gissing, early in the new year. They will also shortly issue the fourth impression of 'The Private Papers of Henry Ryecroft' by the same author. At the time of his death Mr. Gissing was employed on his new novel, which he had called 'Veranilda.' Messrs. Constable had arranged to publish it, but at present it is uncertain whether it is complete or not.

MISS VIOLET BROOKE HUNT is engaged in writing a book the character of which is best indicated by the title, 'Captains of the Race.' The work is intended to appeal not only to boys and girls, but also to their parents throughout the British Empire. It will be published by Messrs. Smith, Elder & Co.

MESSRS. LONGMAN will publish this month 'England in the Mediterranean,' by Mr. Julian S. Corbett, which covers the period 1603-1713. He says in his preface that the Mediterranean point of view, taken apart from the struggle for naval supremacy with the Dutch, offers some startling results as to reputations and judgments.

The same publishers have also in hand 'New Land,' an account by Capt. Sverdrup of the voyage in the Fram; 'London Education,' by Mr. Sidney Webb; and 'Old Hendrik's Tales,' by Capt. Arthur O. Vaughan, a volume of animal stories collected among the Hottentots during the Boer war.

MR. FISHER UNWIN will publish in the spring an historical romance entitled 'Court Cards,' by 'Austin Clare' (Miss W. M. James). The period is the close of the sixteenth century, and the scenes are laid on both sides of the Border. The intrigues between the English and Scottish Courts form a plot sufficiently intricate, which the author likens to a game of whist, the court cards chiefly used therein being Queen Elizabeth of England, James VI. of Scotland, and the celebrated Archie Armstrong, called the "Knave of Hearts," who, by a series of extraordinary adventures, rose from the condition of a wanderer and sheep-stealer on the Border-side to be chief jester and ruling favourite at the Scottish Court.

At the annual meeting of the Bibliographical Society a silver tea and coffee service, subscribed for by past and present office-holders and members of Council, was presented to the Hon. Secretary, Mr. Alfred W. Pollard, on the completion of his tenth year of office.

THE death is announced of Miss Isa Craig (Mrs. Knox), who attracted attention by

winning the prize offered by the Crystal Palace at the time of the Burns Centenary. She afterwards contributed pretty frequently to the magazines.

THE second number of the *Scottish Historical Review*, due next week, will contain an article of special topical note by Mr. W. R. Scott, of St. Andrews University, on 'Fiscal Policy before the Union,' connecting the protective system of the seventeenth century with the Darien scheme and the Union; Sir James Marwick sketches burghal institutions; Mr. J. T. T. Brown attempts to solve the authorship of the 'Complaint of Scotland'; Bishop Dowden chronologically annotates the bishops of Dunkeld; and the Rev. H. G. Graham describes clerical life in 1720.

MISS MARY JOHNSTON's long-expected novel 'Sir Mortimer' will be published in the course of the new year. The delay in its appearance has been due to a serious illness which compelled Miss Johnston wholly to abstain for an extended period from all literary work. After she has finished with 'Sir Mortimer' she will take a long holiday. Messrs. Constable are Miss Johnston's publishers.

THE National Literary Society of Ireland have started a movement in Dublin to erect a bronze bust of Clarence Mangan on a suitable pedestal in some public place. A circular will be issued in a few days, setting forth his claims to recognition, which we intend to examine soon in a review of his poems. In his native land and city there has hitherto been no public memorial of him.

At the last monthly meeting of the Board of Directors of the Booksellers' Provident Institution on December 17th Mr. C. J. Longman took the chair, and a sum of over 100l. was voted for the relief of fifty-five members and widows of members, four new members were elected, and five fresh applications for membership were received. As usual at this time of the year, the Christmas gifts of the Institution, supplemented by members of the publishing trade, were distributed amongst the recipients of relief.

PROF. D. H. MÜLLER, of Vienna, will shortly publish through Messrs. A. Hölder, of that city, a monograph on the famous code of laws enacted by Khammurabi, King of Babylon, about B.C. 2200. The work will contain a transliteration of the Babylonian text into Roman characters and a very valuable rendering in Hebrew, which will illustrate the ease with which the Babylonian original allows itself to take a northern Semitic dress. In a full commentary Prof. Müller is going to discuss the relation of the Mosaic code to that of Khammurabi, and to compare the Babylonian document with the Twelve Tables. From a comparative point of view Prof. Müller's monograph will form the most important contribution to the literature of Khammurabi's code which has hitherto appeared.

THE small but distinguished body which forms the Académie Goncourt has just awarded the Prix Goncourt for the best imaginative work to M. John Antoine Nau for his novel 'Force Ennemie.'

WE hear from Brussels that M. Émile Verhaeren's 'Visages de la Vie' has obtained for its author the prize, awarded every five years, for the best work in French by a Belgian author.

RECENT Parliamentary Papers include Statistical Tables relating to the Colonial and other Possessions of the United Kingdom, 1901 (6s. 4d.); and Statistical Abstract for the Colonial and other Possessions of the United Kingdom in each of the last Fifteen Years (1s. 9d.).

SCIENCE

Round Kangchenjunga. By Douglas W. Freshfield. (Arnold.)

MR. FRESHFIELD's volume has appeared at an opportune moment, while we are on the point of regulating frontier matters between India and her immediate northern neighbour. For his researches cover a considerable portion of Sikkim—a mountain state through which part of the British expeditionary force is advancing into Tibetan territory. Of course Mr. Freshfield's object was mainly mountaineering, which has ever been his favourite pastime. Nevertheless, this occupation, in spite of the extravagances to which it is occasionally pushed, is not without its utilitarian side. The author remarks in his opening chapter:—

"In India, a country with an extensive mountain frontier, it might be profitable to take a step which has been taken in all the European states which possess an Alpine frontier. France, Italy, Austria, have each created Alpine corps and exercise them every summer about and above the snow-level."

We concur in this view. Although in the past the Hindu Kush, the Karakoram, and the Himalayas were supposed to form an impenetrable barrier to invasion, Russian encroachment has minimized the strategic importance of these physical obstacles. A detachment of Russian infantry with guns occupies the Pamirs, and there is reason to think that in the next plan of campaign for the invasion of India the organization of various columns of advance through the northern passes will play a prominent part. Anyhow it is the bounden duty of the Indian Intelligence Department to make due provision for mountain warfare, and the experience and hints of an expert like Mr. Freshfield deserve attentive consideration.

Although the author's descriptions of the glaciers and mountains of Sikkim are graphic and picturesque enough, it is to his general and political remarks that readers will turn with most interest just now. We all know how jealously foreigners, especially the British, are excluded from Tibet. Opinions are divided as to who are really responsible for this policy and for the obstacles raised against commercial intercourse between the two countries. The author remarks:—

"I was informed that among the more influential Lamas there are rich trade monopolists, who wish to keep the commerce of the country in their own hands. That it is the Government of Pekin and the priests of Lhasa rather than the people of Tibet who desire to maintain the barriers and keep Tibet a closed country, seems to be the belief of those most competent to form an opinion."

We doubt if the Government of Pekin have

any very decided views or strong influence in the matter. They are notoriously "squeezable" and flabby, and there has seldom been much difficulty in extracting from the imperial authorities passports, safe-conducts, and instructions to their resident *ad libitum*. The difficulty is that these mandates when produced in Tibet, thousands of miles away, are almost useless. The Lamas know the enormous difficulties of the intervening country, and they are not blind to the lessons of the Japanese war and the suppression of the Boxer rebellion by the Western nations. On the whole, the inference is clear that the General Council of Lamas holds the real sway in Lhasa and Tibet, and that in matters of national interest and feeling the Chinese resident has no option but to submit to the wishes of those among whom he is compelled to reside.

Mr. Freshfield's exploring party consisted of six Europeans in all, the most prominent members being Mr. Edmund Garwood, who was not only an Alpine climber, a plane-table surveyor, and a professor of geology, but also a competent photographer, and the Signori Vittorio and Erminio Sella, who had done excellent work with the camera in the Caucasus and Alaska. This assemblage of talent has evolved a charming collection of views of snow-capped ridges, luxuriant forests, valleys, and mountain panoramas, which forms an attractive feature of the book.

The detailed narrative of the exploration of the mountainous region around Kangchenjunga scarcely admits of summarized treatment. The incidents of the journey are admirably described, and Mr. Freshfield has a neat, easy, and cultured style, which enhances the intrinsic interest of a notable piece of exploration. In all, the journey lasted seven weeks, during which the party ascended and descended some 75,000 feet, or fourteen vertical miles up, and as many down. Between Lachen and Khunza the travellers were twenty-four days without meeting any human beings, and twenty days without seeing a tree.

The Home Mechanic. By John Wright. (Murray.)—To all boys disposed to take seriously to carpentering and, later on, to turning, this entirely serious manual may be fearlessly recommended. It begins quite at the beginning, and extreme thoroughness is its chief characteristic. Its author is nothing if not methodical, and "the amateur"—as the reader is called throughout the book—who follows his precepts in their order and to the letter will receive such a training in joinery and wood and metal lathe-work as could otherwise be obtained only in the course of a regular workshop apprenticeship. We find every tool and every minute detail of its manipulation described in the fullest manner. Every operation, from the simplest to the most delicate, is explained, step by step, with a completeness, we believe, never attempted before. Mr. Wright is the strictest martinet imaginable; he allows no carelessness, no slovenliness, no haste on the part of his pupils. It must be admitted that, like most martinets, he is a little pedantic and prejudiced on occasion. His pedantry is, however, of a very harmless kind, and is revealed principally in his insistence upon the proper use of terms. Thus "the amateur" is very solemnly warned against the word "bradawl," which he is told is, like the "awl," purely a shoemaker's implement, the corresponding joiner's tool being the "sprigbit." Mr. Wright no doubt

knows very well that over a large portion of England "pricker" is the generic name for all instruments of this description; that "bradawl" is almost universally used for a joiner's "pricker"; and that "sprigbit" is hardly ever heard, and often would not be understood. His prejudices lead him mainly to attacks on professional workmen—"tradesmen" as they are called in Scotland—against whose scamped work and dishonest practices he girds continually: so continually as almost to amount to a libel on a generally deserving class of men. On the other hand, he places his ideal amateur on a scarcely attainable pinnacle. He should be content with nothing short of perfection, and everything turned out by him should be better than a trained mechanic could make it. We believe in aiming high, but we also believe that skilled professional work must necessarily beat all but quite exceptional amateur productions. In one particular we are ready to admit Mr. Wright's superiority to even the best of artisans as a teacher: he never fails to give a good reason for every one of his directions, and for good reasons even excellent craftsmen are scarcely noted. They do the right thing in the right way, but often cannot tell you why. Altogether 'The Home Mechanic' merits great praise for its many sterling qualities, including capital workmanlike illustrations, in which all dimensions are carefully supplied. Its faults are minor ones, such as a decided tendency to wordiness, repetition, and a certain cheap cynicism, which seems out of place in a practical work.

GEOGRAPHICAL LITERATURE.

Nyasaland under the Foreign Office. By H. L. Duff. (Bell & Sons.)—British Central Africa has no sensational possibilities, and to many sanguine spirits has proved for the present a disappointment; one is perhaps the more inclined to augur a satisfactory future. True, the last report states that gold has been found at various points in the Protectorate, but we think it improbable that there will be enough found to furnish forth a second Witwatersrand. Mr. Duff says nothing about the actual or possible mineral wealth of the country, but wisely bases his hopes for its future chiefly on agriculture and stock-raising, and, we are glad to see, deprecates the exportation of labour to any great extent for the Transvaal mines. Hesse's no objection to the preliminary and experimental "enlistment of a thousand," which "cannot seriously affect Nyasaland," though it seems to have been by no means a light matter to the unfortunate thousand themselves. This is hardly a question to discuss at length in these columns; it is more to our present purpose to point out that as an ethnographic document the book fails to fulfil our expectations. The author is a careful and conscientious observer, anxious to make the most of his opportunities; he seems to have some acquaintance with the Nyanja language, and has assiduously read up the Rev. Duff Macdonald's 'Africana,' and evidently kept before him the scheme of questions on anthropology and ethnology supplied in the 'Hints to Travellers.' Yet we find from time to time indications that he has either overlooked or misunderstood matters which are not so very recondite after all. An instance is to be found on p. 374, where he says:—

"It is astonishing how few natives have any recollection of Livingstone. I have travelled in many neighbourhoods through which he must have passed within the memory of all men over fifty years of age, and have never been able to discover any one who knew anything about him. The natives of Zomba and the surrounding parts, when asked for the name of the first white man who visited their country, nearly always answer 'Makanani' (John Buchanan)."

The fact is that the population of Zomba and what is now Blantyre was completely changed after Livingstone's visit. The Anyanja

(Mang'anja), whom he found dwelling there in 1859, were driven out by the Yaos, and a large number of them found refuge in the Tyolo hills, about twelve miles to the south. Mrs. Lindsay, of the Limbi, the first European woman to visit Tyolo (in the early nineties), found that the people there remembered Livingstone; one woman, in particular, related how, when she was a young girl, she accompanied her father to see "the white man passing by Sochi," and take him a goat. In 1893 the villages about Blantyre were occupied by a mixed population, while the people about Zomba and Domasi were exclusively Yao. Now in 1880, we gather from Mr. Duff Macdonald, the Blantyre people were all Yaos with the exception of the liberated slaves, settled there under the auspices of the mission; and, on the other hand, it appears that during the last four or five years a number of villages in the Zomba district have been reoccupied by Anyanja, who have gradually come down from the remoter mountain fastnesses where they had taken refuge. Mr. Duff seems to have failed to take into account all these shiftings of population, in which the same Anyanja have seldom, if ever, come back to their original sites of 1859.

We have already referred to the use made by Mr. Duff of 'Africana,' a work on which he justly sets a very high value. Yet it is one that must be read with understanding. A short residence in the country and a very little knowledge of languages should be enough to show that when the writer speaks of "the natives," without further qualification, he means Yaos; and these, indeed, were the people with whom he had chiefly to do. Yet the book is cited—and that not in the present instance only—as applying to the people of the Protectorate in general, which may lead to grave misapprehensions. We are glad to find that Mr. Duff has formed a high estimate of the Yaos, whose sturdy independence is apt to give them a bad character with the baser sort of European, but a little surprised to find them commended for their intelligence, till we remember that it is the Atonga, and not the Anyanja, with whom he compares them. About the Anyanja, as such, he has little to say. We may point out a confusion into which he has fallen with regard to the "Ajawa," whom he classes with "Achewa, Achipeta, and other unwelcome peoples," as subject to the Angoni. They are, in fact, a colony of slave-raiding Yaos—an outpost, as it were, of the Machinga on the Upper Shiré—established under the chief Tambala between Livlezi and Mvera. We should not have expected Mr. Duff to be misled by the Nyanja form of the name "Yao"; but we own to being somewhat puzzled as to the extent of his linguistic acquirements. *Anyago* occurs so frequently, both in text and index, that it can hardly be a mere printer's error for *unyago*; and, while we fully endorse his remark that "the only way to acquire an accurate and serviceable knowledge of any native tongue is to go out into the bush, and mix with the villagers there," and "what a man learns....from his own servants is most often a spurious and useless lingo," we cannot help wondering where he met the natives who said "njoka wokulu," "madzi wokulu," or a Wa-Yao, an Anyanja, &c. Neither can we endorse his dictum as to the "unquestionable inferiority" of Nyanja to Swahili. The latter language may possess an apparent advantage in the number of words and phrases borrowed from Arabic; but it has lost so many of its characteristic inflections that its structure can only be fully understood by comparison with Yao, Nyanja, or other uncorrupted Bantu tongues. Both these last-named possess a very copious vocabulary, and can express with ease almost infinite shades of meaning, even abstract ideas. Indeed, the notion of a language "incapable of expressing

abstract ideas" has been more or less relegated to the Valley of Lost Lumber, since it has been recognized that it is usually a mere question of fresh or fossilized metaphor.

Among the minor points which may be adverted to in passing is the statement that "the women do not ordinarily shave their heads at all," whereas they do so frequently, especially the young girls, often in simple patterns, such as a single or double stripe running diagonally from one side of the forehead to the nape of the neck; though they do not affect the elaborate crests and cockscombs into which the young men clip their hair. We think Mr. Duff is inclined to exaggerate the absence of a sense of beauty among natives; certainly he is in error when he says, "Even the few specimens of wood-carving, head-work, and so forth, which one sees from time to time, are manufactured, as a rule, for sale to Europeans." Ten years ago, at any rate, one saw carved head-rests, sticks, and sheath-knives constantly in use, and the owners were not always willing to part with them. The little head combs, ornamented with bead-work, were far too often seen on native girls' heads to allow of the supposition that they were primarily made for sale; and we have seen rude but effective attempts at ornamentation inside a native hut too far off the beaten track to be due to European influence, if, indeed, it had been the sort of thing likely to have occurred to the European mind. In the same district—the West Shiré—both boys and girls were frequently seen with wild flowers stuck in their hair, or into the hole drilled through the ear. These things are trifling enough, yet surely incompatible with such very sweeping generalizations as we find on p. 281.

Another passage, on p. 161, suggests a clue which might with advantage have been followed up, though Mr. Duff makes nothing of it. After speaking of a superstitious dislike of the bush-buck (*mbavala*) which is prevalent, especially in the Lake districts, he says:—

"I have asked natives why this is so, and have received the unconvincing answer that the bush-buck is red, and that all wild animals of that colour are bad."

This may have been one of those answers given to head off the inconvenient curiosity of the *mwungu*, who is touching on the deeper mysteries of life, and would not understand if they were explained to him; but we find in 'Les Baronga,' and more especially in M. Junod's valuable monograph 'L'Art Divinatoire,' that the knuckle-bone of a red antelope (called by the Baronga *mangulwe*) stands, in the science of the diviner, for "criminals who shed blood." No doubt this is on account of its colour; while at the same time Mr. Duff is probably right in supposing that the fact of the bush-buck feeding in the *nkhalango* thickets about the graves has something to do with the superstition.

Chaps. xii. and xiii., 'Moral Qualities of the Natives,' are among the most interesting, and would furnish material for a discussion far beyond the scope of this review. Yet they are somewhat puzzling. We cannot help thinking that this is due partly to confused, if honest, thinking, partly to the unconscious influence of certain preconceived ideas. One such is that of innate bloodthirstiness in the Bantu African, and an *a priori* attitude of hostility to Europeans. Another is the notion of a fundamental difference of constitution between the native and European mind. Yet the author has every wish to be fair to the natives, and, even after five years' intercourse (during which in his official capacity the shady side was perforce brought before him more frequently than any other), personally likes them. His reasoning on the subject of their good and bad qualities is somewhat curious; but we should not refer to it here were it not that it involves what we cannot help regarding as a mischievous fallacy,

viz., the doctrine of prestige, which is stated in these words on p. 382:—

"A wholesome respect for us as beings mysteriously apart from them, infinitely wiser, and, above all, infinitely more powerful than they are, is the only key to entire dominion over such people as the aborigines of British Central Africa."

The italics are ours. See also pp. 254-5.

The atmosphere of mystery must, of course, be dissipated by advancing knowledge, and we can imagine nothing more pernicious than attempts to preserve it of set purpose. No man who really deserves respect need go out of his way to impress upon the natives that he is a white man and their superior; while no amount of admonition or argument can convince them of the divine right to rule inherent in the incapable and drunken tyrant who has frequently figured as a colonial magistrate. Not unconnected with this subject is the misconception evident in chap. ii. (see especially p. 18), where the writer speaks of a "sustained and violent resistance to the establishment of British ascendancy" on the part (or so we gather) of the Central African natives as a whole. The chiefs with whom the administration had its difficulties in the early days—Zarafi, Makanjira, Mponda, Kawinga—were interlopers, either Yaos (recent invaders) or coast-men; at any rate, men whose *raison d'être* was the slave trade with Kilwa, and who were as great a nuisance to the people at large as to the Government. We cannot take our leave of Mr. Duff's book without a word of praise for the illustrations, most of them from his own sketches.

Formosa under the Dutch, by the Rev. William Campbell (Kegan Paul), is a collection of contemporary documents translated from Dutch originals, bearing on the history of Formosa in the seventeenth century, with special reference to the little-known but highly successful labours of the Dutch missionaries. The first section, which deals with the topography, ethnology, trade, and religion of the island, is made up of selections from Valentyn's great work 'Oud en Nieuw Oost Indien,' published in eight volumes at Dordrecht in 1724, and includes Candidius's account of the native tribes and their customs. The second part, dealing with Dutch missions in Formosa in the seventeenth century, consists of a voluminous collection of contemporary letters, reports, decrees of civil and ecclesiastical courts, catechisms, and other documents, all in the highest degree valuable to the historian of Formosa or of early Protestant missions. The status of the Dutch missionaries in Formosa was curious and not wholly satisfactory. In 1624 the Dutch East India Company established itself on the islet of Taiwan, now a part of the mainland of Formosa, and immediately took steps to introduce missionaries into the island. "This they did," says Valentyn,

"on the one hand to show their great zeal for the Kingdom of God, and on the other that they might lay a good foundation whereon to rest their hopes for the blessing of God on their trade in those parts."

As business men they also had an eye to the more immediate and practical results of such a policy. Partly from lack of funds, partly from the scarcity of suitable men, they were unable to find men acquainted with the languages to act as trading officials, tax collectors, and police. These duties, therefore, to a large extent devolved upon the missionaries. The local consistory was not independent of the civil council, and had to submit to its judgment many details of administration, even though they might be of trifling importance. The missionaries, therefore, worked under conditions of considerable difficulty:—

"On the one hand they were continually exposed to the risk of being interfered with by civil officers, who might have no sympathy whatever with their work, and, on the other, were weighed with secular duties to an extent which made it impossible for them to be whole-hearted and thoroughly effective in their missionary service."

How successful they were, notwithstanding these drawbacks, we know from the curious account of 'The Conversion of 5,900 East Indians in the Isle of Formosa,' a translation of which, from the Latin of Sibellius, was published in London in 1650, and reprinted by Mr. Campbell in 1889. For the inner history of the work of the missionaries, among whom the names of Candidius and Junius deserve to be held in honoured remembrance, we have here full documentary evidence, and, if space permitted, some curious details might be given.

The third section, which relates the Chinese conquest of Formosa by Koxinga in 1662, is translated from the 'Verwaerloos de Formosa,' published in Amsterdam by an anonymous writer in 1675, with the documentary evidence afforded by the Dutch archives. In the appendix are given the narratives of two travellers who visited Formosa after the expulsion of the Dutch—De Mailla in 1715 and Benyowsky in 1771. There is a full bibliography. Mr. Campbell has brought within the reach of English readers for the first time a large number of original documents bearing on the early history of the island, which form a useful supplement to the historical chapters of Mr. Davidson's 'Formosa,' recently noticed in our columns.

The Story of the World for the Children of the British Empire.—Book I. *On the Shores of the Great Sea.*—Book II. *The Discovery of New Worlds.*—Book III. *The Awakening of Europe.* By M. B. Sygne. (Blackwood.)—We cannot praise these volumes very highly. The writer lacks the historical sense, while her style is often slipshod, and occasionally worse. The children of the British Empire are hardly likely to form accurate historical ideas when they read of Aristides that "he was called the Just, because he was the soul of honour"; of Horace, that he "had fought for his country in years gone by, and was poet laureate to the emperor," or of Poppaea, that "she thought more of keeping good her complexion by bathing daily in asses' milk than of helping her headstrong husband in the management of his vast empire." The Nile does not divide into two branches at Khartum; the Promised Land did not stretch from the river Euphrates to the river of Egypt; Trasimene was not a great lake; it is not certain that Hannibal crossed the St. Bernard, whether the Great or Little Bernard be meant, and the identification of his halting-place as "the white stone, which is still standing," is more circumstantial than judicious; it is misleading to say that "to-day a railway runs right through one of the passes, and through the region of eternal snow," when the St. Gotthard and the Mont Cenis tunnels have long been in use, and the Simplon tunnel is approaching completion. The pitfalls of the imaginative method of writing history are illustrated by the words put into the mouth of the Carthaginian fugitives from the battle of Himera, B.C. 480. "All day long," they said, "Hamilcar stood apart from the fight like Moses of old." It is fair to say, however, that the second volume is better than the first, and the third than the second, and from this it is reasonable to infer that if the author will avoid rhetoric, and verify her references, the two volumes which have yet to appear may be less open to criticism.

Stanford's Map of the Siberian Railway, the Great Land Route to China and Korea, is a welcome publication now that mails and passengers, not to mention troops, travel by that route. The map has been produced by making a transfer of a part of Stanford's well-known 'Library Map,' and has by no means been brought up to date as respects topographical detail; but it answers admirably the purpose for which it is intended.

Sixty-nine maps out of the ninety of which it is ultimately to consist have now been published of the *Atlas Universel*, commenced by

the late Vivien de Saint-Martin, and continued by M. Fr. Schrader (Hachette & Cie.). The last two additions to this atlas include sheets of maps of Afrique Française and of Asia, both on a scale of 1 : 5,000,000, carefully compiled and admirably engraved. The map of Asia is to be completed in ten sheets. The sheet now published includes Manchuria, Korea, and Japan, and therefore illustrates in an acceptable manner passing events in the East.

Messrs. Heitz & Mündel, of Strassburg, have published a facsimile of Vespucci's *Mundus Novus*, from a folio edition in the town library of Frankfurt-on-the-Main, with interesting introductory notes by Dr. E. Sarnow and Dr. Kurt Trübenbach. Another copy of this edition of Vespucci's letter on his first Portuguese voyage is in the British Museum, but the Frankfurt copy is interesting, as it bears on the title a dedication, "Donum hermani Barchuson Impresoris ac Scriptoris oppidi Rostochiani," clearly pointing to Barckhusen, the learned printer, who was a native of Warburg, near Paderborn, but settled in Rostock in 1480, and died there about 1528. Originally the book was bound up with a copy of Bernhard de Breidenbach's 'Peregrinatio,' "Emptus in Rostochio 1505 Jovis," which justifies Dr. Sarnow in the assumption that the Rostock edition was printed in the year named. Dr. Trübenbach has had access to eleven out of the thirteen editions of the 'Mundus Novus.' He agrees with other critics that Lorenzo Pierfrancesco de Medicis was in Paris when he received Vespucci's letter, that Fra Giovanni Giocondo of Verona at once translated it into Latin, and that the *editio princeps* was printed at Paris by Jean Lambert in 1503. He thinks with Harniss that Vespucci's reputation need fear naught from any future historical revelations, but is apparently unable to throw fresh light upon Vespucci's so-called first voyage, the incidents of which are still fairly open to doubt.

SOCIETIES.

GEOLOGICAL.—Dec. 16.—Sir Archibald Geikie, V.P., in the chair.—Mr. E. W. Hancock, Dr. J. F. Newson, and Mr. E. Payne were elected Fellows; and Prof. Anton Koch, of Budapest, and Prof. Albrecht Penck, of Vienna, were elected Foreign Members.—The following communications were read: 'The Igneous Rocks associated with the Carboniferous Limestone of the Bristol District,' by Profs. C. L. Morgan and S. H. Reynolds, and 'The Rhatic Beds of England,' by Mr. A. Rendle Short.

ARCHÆOLOGICAL INSTITUTE.—Dec. 2.—Miss Nina Layard exhibited a latten pax of late fifteenth-century work, recently found in excavating at Ipswich. It represents the Crucifixion, with the Virgin and St. John. In her paper on the 'Pax Instrument,' which was used for bestowing the kiss of peace, she described the various designs employed both in England and on the Continent. Many photographs of examples of the symbolic device known as "le Christ de Pitié" were exhibited, and attention was drawn to the variety of the treatment of this subject. Instances were also quoted of paxes containing relics, a pax of this description being in the Victoria and Albert Museum. Jewelled paxes of superb workmanship, and instruments for common use known as "ferial paxes," were described. Of the few remaining English paxes the majority appear to be "ferial paxes" which escaped the general destruction of church ornaments. These may be grouped under certain types: those with square frames, such as the paxes of New College, Oxford, Bury St. Edmunds, and from the site of St. Nicholas's Chapel, East Grafton, Wiltshire; those with an arched Tudor frame, as at Ipswich, South Runceton, Norfolk, &c.; and those with a frame made of twisted pillars supporting an ogee arch, as at Avebury, Wiltshire. A connecting link between the last two types is found in another Wiltshire pax, also belonging to East Grafton, which shows the centre of the one in the frame of the other. The fate of about forty Suffolk paxes, including those of several Ipswich churches, is found in the certificates of Suffolk church goods. The use of the pax instrument at Mass in England by clergy of the Church of Rome is now confined to special occasions, though the embrace, without the instrument, continues to be given at High Mass. It

is, however, still in use in confraternities at times of ordinary prayer.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 22.—Sir William H. White, President, in the chair.—The paper read was on 'The Resistance of Plane Surfaces to a Uniform Current of Air,' by Dr. T. E. Stanton.

HISTORICAL.—Dec. 17.—Dr. G. W. Prothero, President, in the chair.—The following were elected Fellows: The Rev. D. W. Barrett and Messrs. D. H. Geddie, J. L. Phillips, S. H. Poole, and F. H. Skrine.—The following libraries were admitted as Subscribing Libraries: The British Museum, Durham University Library, the University Libraries of Prague and Erlangen, and the Ministry of War, Paris.—A paper was read by Col. E. M. Lloyd on 'Canning and Spanish America,' based on original contemporary correspondence, which was announced for publication in the *Transactions*.—A discussion followed, in which the President and Messrs. O. Browning, J. H. Rose, P. Ashley, and J. F. Palmer took part.

BIBLIOGRAPHICAL.—Dec. 21.—Annual Meeting.—Mr. A. H. Huth, President, in the chair.—The Annual Report, after regretting the loss of Father Antrobus, Dr. Lippmann, Mr. Robert Proctor, and other members, promised the speedy publication of Mr. Steele's illustrated monograph on 'Early English Music-Printing,' to be followed by a new volume of *Transactions* and a new part of the 'Handlists of English Printers.' It also stated that a monograph by Mr. G. J. Gray on the early Cambridge stationers and bookbinders was in active preparation, and that an experiment was to be made in publishing, at the joint expense of the Society and of the institutions concerned, lists of the early English printed books (1476-1640) in semi-public libraries. The balance-sheet showed funds in hand sufficient to pay for the books of the year, and a small reserve fund in excess of that required to meet liabilities to life members.—After the adoption of the Report and balance sheet the President and other officers were reappointed, and the following gentlemen elected to form the Council for the ensuing year: G. F. Barwick, Sir Thomas Brooke, A. J. Butler, Sir Ernest Clarke, Cyril Davenport, G. K. Fortescue, Dr. Gasquet, W. W. Greg, Dr. Wickham Legg, G. H. Palmer, H. R. Tedder, and Charles Welch.—Mr. G. R. Redgrave read a paper entitled 'The Privy Council in its Relations to Literature and Printing,' in which he illustrated by examples drawn from the reigns of Henry VIII. and Edward VI. the very interesting nature of the entries relating to books and printers in the printed calendars of the proceedings of the Privy Council, and promised to bring them together for publication by the Society in a compact form.

MEETINGS NEXT WEEK.

- MON. London Institution, 4.—'Ice,' Dr. W. Hampson. (Juvenile Lecture.)
- Aristotelian, 2.—'Prof. Sidgwick's Ethical Philosophy,' Miss E. E. C. Jones.
- TUE. Royal Institution, 3.—'Extinct Animals,' Lecture IV., Prof. Ray Lankester. (Juvenile Lecture.)
- WED. London Institution, 4.—'Water,' Dr. W. Hampson. (Juvenile Lecture.)
- Geological, 5.—'A Palæolithic Floor at Fresh Sanda, in Cornwall,' Mr. and Mrs. Curren Field, 'Implementiferous Sections at Wolvercote, Oxfordshire,' Mr. A. M. Bell.
- THURS. London Institution, 3.—'Extinct Animals,' Lecture V., Prof. Ray Lankester. (Juvenile Lecture.)
- FRI. Geographical, 4.—'Adventures in Antarctic Lands and Seas,' Lieut. R. Shackleton. (Juvenile Lecture.)
- London Institution, 4.—'Steam,' Dr. W. Hampson. (Juvenile Lecture.)
- Astronomical, 5.
- Philological, 3.—'Notes on some Medieval Latin and Anglo-Saxon Glosses,' Mr. J. H. Hessel.
- SAT. Royal Institution, 9.—'Extinct Animals,' Lecture VI., Prof. Ray Lankester. (Juvenile Lecture.)

Science Gossip.

THE Brothers Kearton have arranged to hold an Exhibition of Enlarged Photographs of Birds, Beasts, Reptiles, and Insects, at the Modern Gallery, Bond Street, from to-day till January 12th inclusive. Mr. Richard Kearton will lecture to children each afternoon, and to adults in the evening.

THE Twenty-first Congress of Innere Medizin is announced to take place at Leipzig, April 18th-21st.

THE volume of 'Greenwich Observations' for 1900 has recently been published, together with separate copies of the 'Astronomical Results' and 'Magnetical and Meteorological Observations.' No change appears to have been made in the system of reduction and printing, and there are no appendices to the present

volume. No fewer than 4,804 stars are contained in the annual catalogue.

THAT useful astronomical guide, 'The Companion to the Observatory,' has appeared for 1904. Besides the usual almanac information, copious tables of phenomena, &c., due are given, together with lists of double stars and phases of variable stars. For the ephemerides of the latter acknowledgment is made to M. Léwy for advance proofs sent from Paris; and to Mr. Maw for a number of observations of double stars. As in preceding years, Mr. Denning has kindly revised the meteor notes, giving the radiant points of those showers which may be considered to be established.

MR. ARTHUR MEE, F.R.A.S., of Tremynia, Llanishen, Cardiff, has issued his useful card (with astronomical data and information on both sides) entitled 'The Heavens at a Glance,' for 1904. This handy little guide is now in its eighth year.

THE Lalande Prize of the French Academy for last year has been awarded to Prof. Campbell, Director of the Lick Observatory, for his extensive work on spectral analysis, particularly with regard to new stars and the solar corona on the occasion of the total eclipse in 1898. The Valz Prize is adjudged to M. Borrelly, of Marseilles, for his cometary discoveries; and the Pontécoulant to M. Andoyer for his works on celestial mechanics, particularly as applied to the lunar theory and the movements of small planets; the germ of the work on the latter appeared in a thesis for his doctorate, entitled 'Sur la Théorie des Orbites Intermédiaires.'

We have received Mr. Tebbutt's report of his observatory at Windsor, N.S.W., for 1902, and are glad to find that the output of work is still considerable. Five small planets and a large number of double stars were observed during the year; also Perrine's comet (*b*, 1902), which ill-health prevented Mr. Tebbutt from seeing until the evening of November 4th, but he succeeded in carrying on his observations until February 16th, 1903.

THE sun will be in perigee on the morning of the 3rd inst., when his distance from us will be 0.983 in terms of the mean value. The planet Mercury will be visible in the evening during the first ten days of the month, situated in the constellation Capricornus, but will be at inferior conjunction with the sun on the 17th. Venus rises later each morning; she is now in Scorpio, and, after passing very near Antares on the 11th, will enter Sagittarius towards the end of the month. Mars is becoming visible after sunset, moving from Capricornus into Aquarius; he will be in conjunction with the crescent moon on the 20th. Jupiter is in Pisces, and sets about ten o'clock in the evening, earlier each night. Saturn is near the boundary of the constellations Capricornus and Aquarius, and, setting this week about two hours after sunset, will cease to be visible before the end of the month.

Two of the small planets (No. 366, Vincetina, and No. 386, Siegena) will, according to the calculations of Herr Riem, of the Recheninstitut, Berlin, make a remarkably close approach to each other this month. On the 21st their actual distance will amount to only 0.048 in terms of the earth's mean distance from the sun, or about 4,500,000 miles. Their apparent places in the sky at the time will be near the star η Virginis. These planets were discovered in March, 1893, and March, 1894, respectively: the former by M. Charlois at Nice, the latter by Prof. Max Wolf at Heidelberg.

PROF. HILLEBRAND publishes in No. 3916 of the *Astronomische Nachrichten* an ephemeris of Winnecke's periodical comet for the forthcoming return, when it will be nearest the earth on the 13th inst., and in perihelion on the 21st.

But its apparent place in the constellation Sagittarius will be too near that of the sun to be favourable for perception. It was observed at the last return in 1898. D'Arrest's periodical comet will also, according to M. Leveau's ephemeris, make its nearest approach to the earth (after perihelion passage) about the middle of this month, but is, like Winnecke's, very unfavourably placed for observation at the present return.

FINE ARTS

Miniature Painters, British and Foreign. By J. J. Foster. 2 vols. (Dickinsons.)

THE relation of the collector towards art is an important one. Yet a book for collectors is often regarded as a thing that can be compiled casually from the most readily accessible sources, without any special training, research, or accuracy, so long as it is provided with a few extracts from sale catalogues, enough illustrations to attract the casual bookbuyer, and a liberal sprinkling of tittle-tattle.

The ideal book for collectors makes a far larger demand upon its author. He must cover his field thoroughly or he will be incomplete. He must treat his subject historically, yet he must make his history brief, for history is not his chief concern, and at the same time readable, for collectors are quickly bored. He must possess technical knowledge, and, what is more difficult, must be able to express it in terms that can be easily understood. He should have some thought for the money value of objects of art, though, as prices fluctuate, detailed information is apt to be useless or dangerous to the inexperienced. He must have that intimate acquaintance with the powers of forgers and copyists that can be gained only by handling and comparing thousands of objects. He must have a good memory for all that other collectors have done and are doing. He must be methodical, or his book will be useless to the very people he tries to help. Especially, however, he should possess a fine critical taste, that can estimate fairly the artistic value of each thing considered, and so keep his readers in the right path.

We have discussed these general questions at some length, because it is difficult otherwise to appreciate the result of Mr. Foster's labours. The field he has to cover is a wide one, and he has covered it fairly completely. The section dealing with miniature painting on the Continent is certainly too short and too generalized to be more than a sketch, and there is a certain lack of proportion, perhaps, between the small number of miniaturists whose works are described at any length and the hundreds mentioned in the list at the end of the second volume. This list, by the way, includes even Tintoretto and Velasquez. The name of Sir William Boxall is the only omission we have noted.

The historical part of the book has evidently given Mr. Foster some trouble, for where facts are almost unobtainable, as in the case of the miniaturists working in England in the reign of Henry VIII., the results of research—even when coupled with critical insight—are apt to be unsatisfactory. We may therefore pardon some confusion at this point, though the arrangement of the book does not always put difficulties in the clearest light. The signature,

for instance, of the miniature once ascribed to Lucas de Heere, in the collection of Earl Spencer (*sic*: one of a good many misprints), given on p. 116 of vol. ii., is not the same as that described on p. 18 of vol. i., and the difference would seem to indicate that the former note was written before all the facts were in Mr. Foster's possession.

On practical matters Mr. Foster's experience makes him a safe guide, and his advice on the keeping of miniatures should be attentively considered by all who possess them. It is unfortunate, however, that his knowledge of the technique of miniature painting should not be expressed more clearly. His account of enamelling leaves little to be desired, but his notes upon the processes employed by the various artists he discusses are far from adequate. A few sentences on the technical characteristics of each of the painters dealt with would have made the book an invaluable work of reference, or a separate chapter might have been devoted to the subject. The sober certainty of Holbein, the splendid insight of Samuel Cooper, and the feminine grace of Cosway, have each their analogous means of expression in pigment, and it is a thousand pities that in so important a book the opportunity of recording once for all these salient features has been allowed to slip.

In the matter of prices Mr. Foster has behaved with tact, restricting himself for the most part to the recording of those that have already become historical. His knowledge of private collections, too, both of the present and the past, leaves little to be desired; indeed, his information occasionally becomes so full as to interrupt the course of his history and leave his book less systematic than he evidently wished to make it.

Mr. Foster, however, is more fortunate than some other writers upon miniatures in possessing sound critical taste. He overestimates, in our opinion, one or two miniaturists of the nineteenth century; he does not seem to recognize how entirely the clever flatteries of Cosway (who was, by the way, a better oil-painter than Mr. Foster imagines) ruined miniature as a serious art, and treats Petitot to more praise than that clever enameller, but mediocre artist, deserves. He also fails to appreciate Sir Antonio More. The paragraph at the foot of p. 16, vol. i., gives no idea of More's real rank among portrait painters, and the stippled picture opposite is even more unjust to his searching eye and unerring hand. We wish that Mr. Foster had used the Cooper sketch-book at South Kensington. Our relics of that noble master are too few, and the difference between the sketches and his elaborate works does not seem to us enough to warrant its rejection. Certain faults of tone will not escape the careful reader's notice. The labours of some other writers upon miniatures might have been more cordially recognized, even if in some particular cases the recognition had been cautious. The chapter on miniature painting in the United States will come as a surprise to many English collectors, but with that exception we have noticed no features in Mr. Foster's work that can be described as novel. Indeed, a good deal of his matter is made up of historical facts and anecdotes that are common property.

Nevertheless these faults are slight in comparison with the merits of the book. Not the least of these is the splendid series of illustrations in photogravure which enrich the volumes. These form in themselves a gallery of miniature art which, if not always quite admirably arranged, is at least admirably chosen. The scientific collector will probably prefer the plain, untouched plates to those which in special editions of the work are coloured by hand, for the colouring, though most delicately and skilfully done, does tend to obscure the actual handling of the originals. Indeed, it is questionable whether, of all available forms of reproduction, photogravure is the one best suited to miniatures. On such a small scale the grain of the copperplate blurs the minute brush-work, and though the general effect is undoubtedly soft and rich, the details do not seem to be so sharply rendered as they would be by the humbler and less outwardly attractive process of collotype.

In this respect we think it unfortunate that Mr. Foster should have followed the prevalent fashion in bookmaking. He has produced two sumptuous and charming volumes, but he has not given the uninitiated a tithe of the assistance they might have got from some one who had the pluck to treat the subject with scientific accuracy, and employ a process by which the actual touch of each artist would be made visible. In some cases this might even need a careful enlargement; in the majority of instances a process presenting such unattractive details as a silver print gives might prove sufficient. Only thus could the criticism of miniatures be established on a perfectly sound foundation. Where so much is well done it is rather unfair to ask for more, but when a subject which may fairly be described as of national interest is treated on a generous scale, it is impossible not to feel even slight lapses from absolute perfection.

The utter degeneration of this essentially British style of painting is duly noticed. Technical incapacity and amateurishness are doubtless answerable for much of the bad work turned out by living miniaturists, but not for all of it. A considerable portion of the modern work is dexterous enough, and the cause of failure must certainly be ascribed to the weakness of the painter's taste rather than to the weakness of his hand. A book like that before us might thus be of some use to miniature painters, as well as to miniature collectors, if they will fix their attention upon the men who founded the art in England, not upon those who were only clever imitators of an established fashion. They might then understand that miniature painting is an art which can be grand as well as graceful, and may even challenge the more ambitious craft of portraiture in oils and emerge from the conflict with undeniable success.

FRENCH AND AMERICAN ART.

La Peinture Romantique. Par Léon Rosenthal. (Paris, Fontemoing.) — In this volume of over three hundred pages M. Rosenthal has written a very full, exhaustive, and interesting account of the origin, growth, and development of romantic pictorial art in France from 1815 to 1830—that is, during the Restoration.

He clearly has an infinite capacity for taking pains, writes with enthusiasm and at times even with something akin to passion. His work is not only historical and critical; it is also, to a great extent, a defence of Romanticism, a protest against the contempt with which it has often been mentioned, and an attempt to show its true greatness.

M. Rosenthal, following a strictly chronological order, first deals with the school of Louis David, discusses its influence and aims, and describes the tyrannical sway it wielded over French art. He sees in Proudhon the precursor of Romanticism and a link between Watteau and Fragonard and the Romanticists; in Ingres and Géricault the forerunners of the Realistic School, and in the birth of Romanticism a revolution against David and his followers. He then proceeds to describe the struggle between the cold, grey, dull, and academic art of David, and the freer, more natural, and essentially individualistic art of the Romanticists. Three men, according to him, led the movement: Bonington (whom he claims as a French painter, on account of his long residence in France and of his influence on French art), Delacroix, and Decamps, and to each of them he devotes a special chapter. He winds up with a survey of art and literature during the romantic period and of European painting from 1815 to 1830.

With M. Rosenthal's historical and critical facts there is no reason to quarrel. But it may be said that he sometimes takes an exaggerated view of the importance both of the romantic movement and of the criticism—contempt, as he calls it—of which it has been the object. When he says that Romanticism was a revolution against the "Davidian" school, one might be tempted to reply that it was simply an evolution. Was the "Davidian" school a revolution against Boucher and Lancret? There is no doubt that art moves in cycles, and that, like literature, it is influenced by religious, social, and political circumstances. The art of Boucher was adapted to the frivolous Court and society of France in the eighteenth century, exactly as David's art, with its subjects derived from ancient history, was in keeping with the Napoleonic period. The paintings of David would have been out of place at Versailles or Trianon; they were the fit and proper decoration of apartments and palaces filled with the stiff furniture, with bronze ornaments in the shape of urns, wreaths, helmets, and lictors' fasces, which was then in favour. When, after 1815, peace and monarchy being restored in France, men's thoughts were drawn away from the turmoil of revolutions and wars towards more peaceful subjects, artists and writers, unconsciously perhaps, felt the effect of the influences, political and social, then at play. They sought their inspiration not in the century immediately preceding that in which they lived, but in earlier and politically neutral times. For various well-known reasons, the Restoration was a period during which there was a tendency to eschew what can be described as contentious subjects. Painters then painted for the pleasure of painting. They told tales and anecdotes; they did not lecture or preach sermons. Similarly poets rhymed for the pleasure of producing word-harmonies, not for the sake of teaching lessons. And it is true, as M. Rosenthal says of that period, that literature had very little influence over painting, or painting over literature. In both the Romantic movement was simultaneous and parallel, the very best proof, if proof were needed, that it had a common origin in the preoccupations—or lack of preoccupations—of the men of that time. Consider the present literature and art of France, and it will be seen that in that country, at all events, social, religious, political, and humanitarian tendencies are to be discerned as well in books as in painting or in sculpture.

M. Rosenthal, of course, is too shrewd an observer not to have noticed the fact; but he hardly, we think, gives it sufficient importance in his book, which is, however, a valuable record of the growth and progress of the Romantic movement in painting, and a very interesting chapter in the history of French art in the nineteenth century. As to the contempt in which Romantic painting has been held (*contempt* is rather a strong word), it is nothing compared to the discredit into which, at one time, the eighteenth-century painters and their works fell, and which they have easily out-lived.

Probably the difficulty of selecting examples to illustrate his work accounts for the absence of plates in M. Rosenthal's book. It contains, on the other hand, useful indexes and a list of the chief paintings exhibited in the Salons of the Restoration.

A History of American Art. By Sadakichi Hartmann. 2 vols. (Hutchinson).—For a century and a half the American has wooed the arts of painting and sculpture with the same energy and determination that have made his reputation in other forms of activity; yet the result is, we fear, disproportionate to his efforts. With one or two exceptions the names that deserve to be separated from the rest are those of men whose connexion with America is only partial or accidental.

Had Mr. Hartmann frankly and fearlessly dismissed third-rate men with a line or two apiece he might have been able to make out a case for the artists of talent whom his country has produced. As it is, he has, with misdirected conscientiousness, endeavoured to treat every one fairly, with the result that the book as a whole is ineffective. One is compelled to realize the existence of a large number of superficial painters, and in the crowd it is hard to distinguish the greater men.

The mistake is the more surprising because Mr. Hartmann does recognize the fact that most of the painting he deals with is not good, and attempts to analyze the cause of the defect. We agree with him in thinking that the cause is inherent to the American character. As he remarks:—

"Our American nation, through the influences of incessant immigration, has not yet attained its final equilibrium.....It is extremely seldom that we find an American artist who is also American by nature.Most of our young art students think it a great achievement to exhibit a picture or a statue in the Salon, not comprehending how easy it is to produce one good work of art, as long as they are under the instruction of some modern master, in continual contact with ambitious colleagues. Such hothouse inspirations have but little permanent value.....It is one of the characteristics of our time that men of talent mature quickly, and decline in power at a comparatively early age."

In these sentences lies the secret of the failure of ninety-nine American artists out of a hundred: a nervous temperament, driven for want of national tradition to adapt that of another country, its energy leading to a rapid technical success followed by an equally rapid decline. The push and smartness that so often enable the American to attain quickly to great commercial success seem to mislead him when he wishes to become an artist. He goes to the best available continental master, assimilates all the latest ideas about technique and subject-matter, and learns to express himself with certainty and skill. Then too often he discovers that he has little or nothing to express. The very mental alertness which has taught him how to handle a brush readily seems to entail the loss of that spirit of contemplation which is essential to the making of all fine works of art. The American mind thinks quickly, but it does not think deeply. When the nation is old enough to have a tradition of its own, the memory of the past may guide and inspire American talent to some purpose. So far the Americans who have achieved success in art

have achieved it by remaining away from America and steeping themselves in non-American traditions. Hitherto their continent has produced no painter who can be compared with their best writers. Their illustrators perhaps most nearly strike a chord that can be termed national.

Mr. Hartmann's book is thus, by the very nature of its subject, compelled to be a chronicle of small things; but the picturesque quality of his style redeems it from dullness. We read, for instance:—

"A peculiar phenomenon in our art is presented by Maria à Becket, who, in moods of religious ecstasy, with so intense an energy as to raise blisters at her finger-tips, paints impressionistic sketches which would have gained her a reputation in Europe long ago. Although she is of frail build, she has the vigorous touch of a man. Her range of subjects embraces all zones and atmospheric phenomena."

Mr. R. A. Blakelock would appear to be almost equally remarkable:—

"He had a strong personality, and his peculiar canvases, painted with a skewer such as the butchers use, blackened with madness and illumined with a weird tearful moonlight—insufficient as they may be in many respects—are at least the original expression of a soul."

Among such fiery spirits the account of Mr. Homer Martin reads tamely. He

"was a direct descendant of the melancholy muse which urged Jervis McEntee to pursue inaccessible ideals.....No one ever reflected like him with a ray of struggling light the solemn agitation of a human mind in quest of the unknown."

After this we are not surprised to find Mr. Hartmann remarking, while searching for terms to express the character of Mr. Dewing's colour:—

"I am quite a connoisseur of wines, let me see if I can fix it.....It is, perhaps, like a cup of Imperial Japanese tea at about twenty dollars a pound."

Apart from this extension of the hackneyed vocabulary of art criticism, there is little in the book which calls for praise or blame. National pride may explain the statement that Gilbert Stuart's art was as delicate and refined as that of Gainsborough. The reader who does not know the work of Mr. C. H. Shannon might be led into thinking he was an American, and that 'Ten o'clock Tea' was not one of Whistler's caprices; but on the whole Mr. Hartmann seems to have done his work carefully enough.

THE BURLINGTON FINE-ARTS CLUB.

THE small private show now being held at the Club contains a few pictures of sufficient interest or charm to call for a brief notice. For once the Club's exhibition is strong in modern work, including as it does such capital Whistlers as the *Miss Alexander*—which reveals fresh beauties every time one sees it, though, to tell the truth, its present position on a powerful red wall with inadequate lighting does not do it full justice—and the *Nocturne in Blue and Green* (34), also lent by Mr. Alexander, which is one of the few of the master's nocturnes that have indubitable inspiration. The sense of the slow pulsation of the waves, the complete illusion of the plane of the water passing away into the distance—both of them matters requiring the utmost subtlety in their rendering—are here given, apparently without any effort, in a few easy washes of a full and liquid brush. Mr. Freshfield's *Studio* (29) is another well-known Whistler, perfect of its kind, but a kind in which Mr. Whistler was not, we think, so supreme. Mr. Freshfield also lends an early Corot, *Landscape near Clermont Ferrand* (16), which is interesting for its topographical drawing; and there are several Corots of the more familiar type.

Coming to the Old Masters, we have in No. 1, ascribed to Fra Angelico, a curious instance of that master's continued popularity, even at a time when few primitives were prized, for this would appear to be an adaptation with consider-

able licence of a work by the Frate, executed by some artist of the late sixteenth or seventeenth century. Another work ascribed to Fra Angelico, *Three Saints* (43), comes much nearer to the artist himself. It is no doubt part of an altar piece, and must be by one of the artist's immediate pupils and assistants, though the drawing of the hands and arms alone would preclude the idea of its being by him. As far as the technique of the drapery goes this pupil comes so near to his master as to be almost indistinguishable, and nothing could be finer than the harmony of scarlet washed with semi-transparent white, and the different shades of blue, which make up the colour scheme.

Sir E. J. Poynter contributes a charming page from a *Choir Book* (2) by some Central Italian, we should guess Sienese, artist. It is unusually perfect and minutely finished for an Italian miniature of the period.

The Rape of Europa (39) is the end-piece of a *cassone* by Matteo Balducci, a Sienese who kept to the older traditions of decorative design till well into the sixteenth century. He shows himself here as a feeble draughtsman, but with all the inventiveness and naive directness of narrative style which his more accomplished contemporaries had lost. *The Triumph of Love* (41), a charming "poesy" of Love riding on a lion, is ascribed to Titian, but can only be by some later Venetian imitator such as Podovantino.

No. 44, a large *Madonna and Child* in a landscape, is attributed to the "School of Ghirlandajo, probably by Sellajo." Though Sellajo at times approximated to Ghirlandajo's scholars, we cannot see his hand in this. The modelling is more correct and at the same time more timid, and the touch everywhere less frank than in Sellajo's works.

Mr. Knowles lends a charming *cassone* front by Schiavone, in which all the qualities of that artist, his careless improvisation of forms and his unflinching sense of colour and quality, are apparent.

Another *cassone* front lent by Mr. Freshfield represents a betrothal, with the bride's dowry being brought in a cart drawn by a magnificently caparisoned horse. The meaning of the incident to the right of the composition, where a young man is apparently being brought out of prison, is to us obscure. The panel, which has suffered a good deal in parts, is particularly interesting as an example of the transition from the style of the later trecento to the fuller realism of the fifteenth century. It certainly reminds one of the style of the Spinelli, and the supernaturally long figures and swaying movements make the attribution to Parri Spinelli probable.

Among the other works of art are the two original sketches by Alfred Stevens for the groups on the Wellington monument. A very fine drawing in sanguine by the same artist forms a rather damaging pendant to a feeble and sophisticated drawing, also in red chalk, by Burne-Jones.

"PHOTOGRAVURE,"

An expert writes:—

"With regard to the letter concerning 'Photogravure' which appeared in your number of the 11th ult., and Mr. Heinemann's process, I ask leave to say a few words. The new improved process is admittedly a secret, and cannot, therefore, be discussed; but surely this should have made your correspondents more careful. They admit that they know nothing about it, and yet they are rash enough to state what it is not. A reference to the 'Encyclopædia Britannica' will show that the expert employed on the supplementary volumes classes the usual so-called Rembrandt process under photogravure, and this although the superb results obtained in the 'Great Masters' must then have been unknown to him. Ample authority could be cited for the claim of the publishers concerning the superiority of the results obtained by the new process as compared with the ordinary photogravure. The new process has a transparency and a velvety richness not obtainable hitherto except in mezzotints.

A great number of artists—engravers and etchers, as well as painters—have recognized this. Lately some pictures of a prominent R.A. were to be reproduced, and as he was most particular that the very best method of reproduction, giving the most accurate representation of brush-work and values, should be chosen, three negatives were taken of each of two pictures, and one of each was sent to two leading photogravure firms, and one of each to be reproduced by the new process. The three lots of resulting proofs were sent by the publisher to the artist unmarked, and without any hesitation he selected those produced by the new method. If 'improved half-tone' can achieve such results, it were indeed wonderful! Your correspondents, in trying to find some explanation, have probably got this idea from the very fine screen or net used. It is curious that they should ignore the fact that lately the Swan Company—one of the leading English photogravure firms—have patented the use of a similar net or screen, and are claiming it as a very great improvement on the ordinary photogravure process, enabling them, so they say, to obtain that softness and transparency that is characteristic of the old mezzotints. The word 'photogravure' is responsible for much excellent work, but for still more that is poor and indifferent, and perhaps the word 'photo-mezzotint' would be most suitable for the improved process, the merits of which have already been recognized by large orders from the London School Board."

We wish to dissociate ourselves from any idea that Mr. Heinemann's new series is inferior because it is cheap, or that it is at all comparable with supplements to Christmas numbers. We said, and repeat, that "the public has never before had the opportunity of buying such striking reproductions of great masterpieces at so modest a price."

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on December 22nd the following engravings. After Morland: Milkmaid and Cowherd, by J. R. Smith, 28*l.*; The Warrener, by W. Ward, 33*l.*; Constancy, and Variety, by the same (a pair), 46*l.* After Reynolds: Mrs. Hartley and Child, 37*l.*

Fine-Art Gossip.

THE landscape exhibition of Messrs. R. W. Allan, A. D. Peppercorn, J. Aumonier, Leslie Thomson, and Mark Fisher, and Sir E. A. Waterlow began yesterday at the Dudley Gallery, and will remain open till the end of the month.

THE winter exhibition of the Royal Academy is open to private view to-day.

THE Royal Society of Painter-Etchers and Engravers have elected M. Gustave Bourcard, of Nantes, a Foreign Honorary Fellow of the Society.

MRS. R. C. WITT, whose article in the *Nineteenth Century* on the Flemish pictures exhibited in the spring at Bruges attracted attention, will publish immediately with Messrs. Bell & Sons a handbook on the German and Flemish pictures in the National Gallery. It will be well illustrated, and aims at being abreast of the latest critical investigation, though written in a popular style.

THE Prix Lheureux for 1903 has been awarded to M. Pascal, member of the Institute of France. The prize is alternately awarded to a sculptor and to an architect, for "la plus belle œuvre publique." In 1900 it went to M. Dalou for his 'Triomphe de la République' in the Place de la Nation; in 1901 M. Charles Girault won it for his Petit Palais; and in 1902 M. Barrias received it for his monument to Victor Hugo. M. Pascal now obtains it for his fine architectural work at the Bibliothèque Nationale.

It is proposed to celebrate the centenaries of two distinguished French artists this year, Isabey and Raffet. An exhibition is to be held of the works of both artists, and a committee has been formed, with M. Bouguereau as President. Raffet is as yet unrepresented in the Louvre. There is to be a charge for admittance to the exhibition, and the proceeds are to go

towards the erection of a monument to Isabey. An exhibition of lithographs is to be held at the same time.

MUSIC

NEW MUSIC.

MESSRS. NOVELLO send us the vocal score of Berlioz's sacred trilogy *The Childhood of Christ*, English version by Paul England. This, one of the composer's simplest, but at the same time most characteristic works, was produced at Paris in 1854, and in the following year an English version, entitled 'The Holy Family,' imitated from the French by H. F. Chorley, was published by Messrs. Cramer; yet, strange to say, there is no trace of a performance of the entire work (one section, 'The Repose of the Holy Family,' was given at a Philharmonic Concert in 1853 under the composer's direction) until the late Sir Charles Hallé produced it at Manchester in 1880, afterwards conducting two performances of it at St. James's Hall in 1881. It is to be hoped that this new publication with an excellent English version will cause the work to be revived.—In *A Set of Six Love Lyrics*, words by W. E. Henley, music by W. H. Bell, we feel that the composer is determined to avoid the commonplace. Harmonic effects, however skilful—and Mr. Bell mixes his colours with brains—are not in themselves sufficient; they must be subordinate to the melody and design of the music. To speak plainly, the workmanship is frequently more obvious than the inspiration. The songs, nevertheless, are interesting; the composer has caught the spirit of the words, and there is much to admire in his settings.—Tchaikowsky contributes the first two items in *Six Russian Songs*, selected and translated by Rosa Newmarch. His second, the more important, is quiet and plaintive, with impassioned bursts; the accompaniment was surely originally for orchestra. The other songs, of delicate character, are by Dargomijsky and Balakirev.—Mr. S. Coleridge-Taylor, the composer of *Six American Lyrics*, has by practice acquired a certain fluency with his pen, but in these songs we do not always find inspiration at high-water mark. Of the six, the best are: No. 3, 'Her Love,' which, both as regards melody and accompaniment, has something of Schubert's lightness and charm, the shifting harmonies well typifying the inconstancy of woman, the subject of the poem by Ella Wheeler Wilcox; No. 4, 'The Dark Eye has left Us,' words by Whitier, with its short phrases and characteristic rhythms, is more or less in the style of 'Hiawatha's Wedding Feast'; while No. 6, Walt Whitman's 'Beat, Beat, Drums!' is a spirited song, which evidently, for full effect, requires orchestral accompaniment.—By one listening for the first time to *English Lyrics* (*Sixth Set*), by C. H. H. Parry, their merit may not be appreciated; the music is so direct in its appeal, so easy to follow, that one is apt to think it may have been composed *currente calamo*; but the smoothness and apparent spontaneity are the result of ripe experience and skilful workmanship. The finest of the set, to our thinking, are "And yet I love her till I die" and "At the hour the long day ends." The bright, crisp "Love is a bauble" is clever, and will no doubt be the most popular. There is quite a touch of realism in the line, "Hang him and so let him go," and in the next song at the word "weaving"; a pictorial style in which Purcell, with whom the composer is in some respects akin, frequently and happily indulged.—Mr. Alberto Randegger, jun., the composer of *Sonata in E minor*, *Saltellato Caprice*, and *Souvenir*, for violin and pianoforte, has already published songs which are clever and attractive, while in an opera produced at the last Norwich Festival in cantata form life and energy were apparent, mixed, however, with not a little that was extravagant. In the *Sonata* before us the

composer writes with greater restraint. Some of his subject-matter does not display strong individuality, while the workmanship at times has show rather than substance. On the whole, however, there are a freshness and spontaneity in the music which augur well for the future. There is undoubted talent, a development of which ought to lead to more mature, and therefore more lasting work. The Saltellato is sparkling, of the show-piece order; the Souvenir is based on a smooth, expressive melody.—*Suite for Violin and Piano-forte*, by Arthur Hinton, is an interesting work. The composer has put a lot of thought into his music, and yet it is not laboured. It opens with an energetic Allegro, followed by a bright Scherzo with an expressive middle section, which being in the same key as the third, Andante, movement, takes from the freshness of the latter. The Finale is bright. Early themes return in modified form in later movements, and thus connecting links are established.—The Valse Andalouse and the Serenadetta are the most characteristic sections of a *Suite Espagnole*, by Henry E. Geehl. The music is arranged for the piano-forte by the composer, and cleverly; the absence, however, of orchestral colour is felt in the two numbers named, especially in the piquant little Serenade. By the help of memory some performers may be able to imagine what is not present, while others, not acquainted with the score, will enjoy the work more when they hear it in its original form. Piano-forte transcriptions of orchestral music are therefore most useful.—Two other transcriptions by their respective composers must be mentioned. The one is the bright concert overture *Youth*, by Arthur Hervey, the other the *Oriental Rhapsody*, by Percy Pitt; and what we have just said regarding transcriptions applies also to these works, in which colour plays an important part. It is fortunate that composers, as a rule, are fond of arranging their orchestral pieces for piano-forte, for they know best what to sacrifice when all cannot be represented.

From Messrs. Boosey & Co. we have received *A Golden Treasury of Song*, edited by Norman O'Neill. The title has a tempting sound. The volume includes songs by many great composers, from the days of Bach and Handel down to Wagner and Tschaiowsky, and they have been selected with a view to their general usefulness for voices of average compass, also "for unison singing in schools and colleges." They were all originally written for solo voices, but, as the editor justly remarks in his preface, "a love of good music has often been created and fostered in families by the practice of two or more singing in unison the works of the great German song-writers." The print is remarkably clear. Brahms is not represented, but the absence of his and other names is no doubt owing to copyright.—*Baritone Songs*, another volume, contains over fifty numbers, and the varied selection includes national songs, and others by classical and modern composers. It is scarcely necessary to point out the advantage to a singer of having so much in a convenient-sized volume. The words of foreign songs have the original text as well as the English versions.—Messrs. Boosey also send the vocal score of *A Gentleman of the Road*, an operetta in one act, written by Eleanor Farjeon, music by Harry Farjeon (Op. 6). The librettist and composer are both young and both promising. Mr. Farjeon's music is at times not far removed from the commonplace, but it is bright and ear-catching, and the piece plays briskly. The composer is not afraid of a simple phrase or a simple rhythm. The quaint, humorous *a cappella* quartet "Heaven helps those who help themselves" is one of the cleverest numbers in the score.

From Mr. Joseph Williams we have *The Harp Player*, I., II., III., from Goethe's 'Wil-

helm Meister,' and *Three Lyrics*, music by Florian Pascal. The mere mention of Goethe's poems reminds one of the fine settings by Schubert and Schumann. We doubt whether M. Pascal was wise in selecting them, for his talent is best displayed in music of light, refined character. Here it certainly reflects the spirit of the words, though without intensifying them. In the three lyrics by Ellen Thorneycroft Fowler he is far better suited: the melodies are flowing, the harmonies tasteful; the poems are not concerned with sadness or poignant grief.—The words of *Connaught Love Song*, composed by Alicia Adelaide Needham, are translated from an Irish ballad by Dr. Douglas Hyde; the music is quaint and pleasing.—*Gambols on the Green*, old English air, set by Alice Chambers Buntin, has charm and freshness.—In *Two Lyrics*, composed by Amy Elise Horrocks, the quaint anonymous words of the first poem, 'Forget-Me-Not,' are not set to very interesting music; but the second, 'An Idle Poet,' words by Harrison Robertson, has a smooth, singable melody.—Mr. Clifton Bingham contributes the words of *Your Thoughts*, and Mr. Noel Johnson the music. The composer has written better songs; this one is fairly expressive, but of too conventional a type.—*Cavaliers and Roundheads*, words by R. H. U. Bloor, music by Gerard F. Cobb, is a spirited baritone song.

Of instrumental music Mr. Williams sends two Christmas carols, *O Sanctissima* and *Stille Nacht, heilige Nacht*, arranged for violin and piano-forte by Hans Sitt, Op. 74. The first melody is better known under the name 'Adeste Fideles' or 'The Portuguese Hymn.' The composer, by the way, of this favourite tune is not known. In William Cowan and James Love's 'The Music of the Church Hymnary' it is stated that the music first appeared in print in 'An Essay on the Church Plain Chant' in 1782, but that it is to be found in a manuscript volume, written by John Francis Wade, and preserved at Stonyhurst College, bearing the date 1751. Both of the arrangements by Sitt are of a light, popular character.—*Bavarian Dances*, by E. Elgar, arranged for violin and piano by William Henley, with their bright melodies and clever treatment, will prove acceptable in this convenient form. Mr. Henley has also transcribed the composer's piquant *Musnet* in a minor.—The importance of *The Old Italian School of Singing: a Selection of Solfeggios*, edited and arranged, mostly from manuscripts, by Vittorio Ricci, will become at once evident on reading the table of contents, for it will be found that the examples were written by the most celebrated Italian composers and singing masters of the seventeenth and eighteenth centuries and the first half of the nineteenth; the list includes such names as Durante, Martini, Hasse, Rossini, and Cherubini. Two numbers by Rossini have his own piano-forte accompaniments; the others, ably written, are apparently by the editor. Scarlatti is named on the title-page as one of the composers represented; his name, however, is not in the table of contents. Some of the numbers are marked "anonymous."—Charles Kingsley's *Water Babies* has been arranged as a cantata by M. C. Gillington and Florian Pascal. Some of the lyrics are by Kingsley himself. The music is clever and refined.

Mr. Alfred Lengnick sends *Reverie, Rondino, Carillon, Volkslied, A Lenten Meditation*, and *Fantaisie Rustique*, for organ, by W. Wolstenholme. The composer, who is blind, is an accomplished organist, and in writing music for his instrument he appears to great advantage. The first piece is evolved from comparatively simple material, which, by ingenious, yet not laboured workmanship, gradually grows in interest. The Rondino is charming; the

theme, simplicity itself, has just that touch of individuality which divides it from the commonplace. The Carillon cannot fail to please. The Folk-song is quiet and expressive, while the last two numbers, in their way, will be found equally attractive.—The term "Nocturne" immediately sets one thinking of Chopin, who wrote one of his finest Nocturnes in the key of D flat—the key chosen by Mr. E. C. Bairstow for his *Nocturne* for the organ. We find here, however, nothing borrowed from the Polish composer. The music, ably written, is most refined.—A *Rondo alla Zingarese*, for two violins and piano, by J. C. Ames, is a bright, attractive piece, though it errs somewhat in the direction of length.—*Chanson Triste and Dance Antique*, for violin and piano, by M. Gyde, are two easy, tasteful pieces.

To the "Universal Edition" of the Actien-gesellschaft of Vienna belong D. Scarlatti's *Piano Compositions*; Chopin's *Scherzos and Fantaisie, Op. 49*; and Tschaiowsky's *Album*. The four volumes (Nos. 750-753) of Scarlatti's sonatas, as his pieces in one movement are termed, form the largest collection that has appeared, with the exception of the editions of Czerny, now out of print, which contained no fewer than two hundred. The actual number composed by Scarlatti was, according to Herr Barth, the able editor of the present volumes, about five hundred. A selection even of those which have been published is necessary; pianists want the best, and here they have them. The Czerny collection shows clearly that the clever, deft-fingered Italian, like his editor, filled many a sheet of music-paper with notes of which the interest was purely technical; but when in the vein he produced little masterpieces. Scarlatti has been touched up by modern editors, and in some instances very skillfully. One likes, however, the real thing, and Herr Barth assures us in his preface that he has printed the original text. In the case of different versions he has carefully compared manuscript and printed copies, and selected what he deemed best. The *Scherzos and Fantasia* in F minor of Chopin and edited by the excellent pianist M. Raoul Pugno, and the Tschaiowsky Album by M. Paul de Conne, professor at the Vienna Conservatorium. The clear print and cheap price of the volumes of this "Universal Edition" are points which make for popularity.

Musical Gossip.

THE annual conference of the Incorporated Society of Musicians opened at Glasgow on the 29th ult., the members, about four hundred in number, being welcomed by the Lord Provost, Sir John Ure Primrose. Dr. F. H. Cowen read an interesting paper on 'The Mannerisms of Composers.' He is reported to have said that "most of the great masters had mannerisms of one sort or another, but that the purest and greatest of the old classical masters were almost free from suspicion in this respect."

Bach and Beethoven, he declared, "had no mannerisms." To follow Dr. Cowen's train of thought, it would be necessary to know the exact definition he gave of the term "mannerism." The frequent sequence of the chords tonic, dominant, tonic, also certain well-known semiquaver passages, are to be accounted mannerisms in Handel, it seems to us that it would not be difficult to find similar instances in Bach.

'PARSIFAL' was performed, and with success at the Metropolitan Opera-House, New York, on December 24th, with the following artists: Frau Ternina (Kundry), Herr Burgstaller (Parsifal), Herr van Rooy (Amfortas), Herr Noritz (Klingsor), and M. Journet (Titurel). Mr. Alfred Hertz conducted. As the work was given for the first time out of Bayreuth, the event was naturally one of exceptional interest. Wagner did not wish 'Parsifal' to be produced

at an ordinary theatre, and it was natural enough for his widow and son to oppose Mr. Conrad. The right of the latter to perform it has still to be discussed in the law courts. All we can say for the present is that the temptation to give the work was strong, and that it is satisfactory to know that every effort was made to present it with all possible care and reverence.

A SERVICE was held in the church at Weimar, on December 18th, in memory of Johann Gottfried Herder, who died on that day one hundred years ago. The philosopher was not only fond of music, but wrote about it—in 'Adrastea,' 1801, concerning modern German opera and the general effect of music on character, also on oratorio; in 'Kalligone,' a treatise on aesthetics, in which a section is devoted to the beautiful in music; while reference is also made to the art in his 'Ideen zur Philosophie der Geschichte der Menschheit.' On December 19th Liszt's 'Prometheus' was to be performed, a work which the composer wrote for the unveiling of the Herder monument in 1850.

DR. ELGAR'S 'Gerontius' has been performed with great success at Sydney.

MR. J. A. FULLER MAITLAND will give a course of three lectures on British folk-song at the Royal Institution on Saturdays, the 16th, 23rd, and 30th inst., at 3 P.M.

AMONG the Parliamentary Papers is a Return as to Financial Support given from State or Municipal Funds to Dramatic, Operatic, or Musical Performances in Foreign Countries (44d.).

THE death is announced of the Marquis Richard Ivry, at the age of seventy-four. He wrote the libretto and music of an opera entitled 'Fatma,' and also of one entitled 'Roméo et Juliette.' The latter was just completed when he learnt that Gounod was writing an opera on that subject. The Marquis, greatly distressed, had the score engraved, and it was published, under the title 'Les Amants de Vêrone,' a few days before the première of Gounod's opera. It was even performed at the Salle Ventadour, October 12th, 1878, and in the following year at the Gaité.

EUGÈNE CARON, baritone vocalist, who recently died at Courbevoie at the age of sixty-eight, was for many years connected with the Paris Opéra. He retired from public life about ten years ago.

HERR SIEGFRIED WAGNER, whose third opera is to be produced at Hamburg early this year, is, according to *Le Ménestrel* of December 27th, at work on a fourth opera. That paper also remarks that neither 'Der Bärenhäuter' nor 'Herzog Wildfang' was performed at any German theatre during the season 1902-3. The composer possibly consoles himself with the thought that his day of success may come; for many years Germany paid no heed to his father's operas.

PERFORMANCES NEXT WEEK.

Sax. Sunday Society Concert, 3.30, Queen's Hall.
— Sunday League, 7, Queen's Hall.
Mus. Mr. George Grossmith's Musical Recital, 5, St. James's Hall.
Tues. Broadwood Concert, 8.30, St. James's Hall.
Sat. Saturday Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

HIS MAJESTY'S.—'The Darling of the Gods,' in Five Acts. By David Belasco and John Luther Long.

BRILLIANT as is, from the spectacular standpoint, the new drama of Messrs. Belasco and Long, its composition can scarcely have involved the authors in any great cost of invention. A few incidents taken from the great storehouse of M. Sardou are supplied with a highly coloured background derived from Japanese legend and myth. Nothing

in the history of that strange and rather mystical country is more remarkable than the promptitude with which it reconciled itself to the European civilization it was so tardy in accepting, and the parting of the ways which was witnessed in the last quarter of the nineteenth century would, in the case of any European country, have belonged to a hundred years earlier. Instead of the fantastic title, not too comprehensible to English ears, which it now bears, the piece might—without, perhaps, much gain to intelligibility—have been called 'The Passing of the Samurai.' Abolished by imperial edict, the warrior class refused to give up the weapons which were in their case something more than the symbols of authority, and sank into a position not altogether unlike that of the broken Scottish clans. Authority, with a relentlessness it is as hard to understand as to qualify, has determined, in the play, that the few remaining Samurai—less than a dozen in all—shall be exterminated, and the task of the minister entrusted with the charge of their destruction is to track them to their lairs and slay them. No purpose is served by dwelling on details of a story with which America has for a twelvemonth been familiar and England has now to form an acquaintance. Like a Romeo or an Edgar of Ravenswood, Prince Kara ventures into the midst of enemies bent on his destruction. Wounded and hemmed in with foes, he is sheltered and nursed into convalescence by Yo-San, the daughter of Prince Saigon, a curious mixture of Juliet and Fédora, who shelters him in her own apartments, where alone he is safe. A month or so he feeds on honeycomb, when he is discovered by Prince Saigon, who, naturally indignant at the treatment accorded to his daughter and at the profanation of his house, yields the fugitive to his pursuers, by whom he is subjected to torture in order to make him betray the hiding-place of his followers. Yo-San, now converted into a Tosca, is offered by the minister charged with the destruction of the Samurai, a Japanese Scarpia, her lover's freedom on the conditions of receiving her favours, which have suddenly presented themselves to him in an alluring light, and afterwards of revealing the hiding-place of the Samurai. Unable to bear the sight of Kara's sufferings, she yields to the latter offer, with the result that the heroes are assaulted in their hold and slain. Seeking a solitary retreat, Kara uses in "the happy dispatch" his loved weapons for the last time, and Yo-San joins him in death. According to Japanese myth, a thousand years' expiation is the penalty for treachery such as hers. This, by a daring innovation, is supposed to pass before the audience, and Yo-San, purged by purgatorial fires or mists, crosses the mystical river of souls, and climbs to her lover, who, like the blessed damozel, leans out over the golden bar of heaven. This species of apotheosis is finely depicted, the ghostly scenes being realized in a fashion to which nothing in previous experience corresponds.

The main action, it is seen, is melodramatic, what beauty or charm the piece possesses consisting in the environment. An unworldly effect is produced, and the atmosphere is admirable. That the

life of the high-class Geisha, corresponding closely to that of the Hetaira, is faithfully exhibited may not be maintained, and there are other respects in which the presentation of Japanese existence is conventional. For stage purposes the whole is, however, effective, constituting a singularly novel and attractive, though not very dramatic, entertainment. Two or three of the characters are well devised. Kara and Yo-San, in the hands of Mr. Basil Gill and Miss Lena Ashwell, constitute a delightful pair, and their ill-starred lives may dwell in the mind with those of the famous lovers of former times. Mr. Tree made of Zakkuri, the minister, a grim and fateful creation, which stands above his Svengali or any other of his mystic parts, and is a work of pure imagination. Other parts were picturesquely or impressively played by Misses Fairbrother and Hildyard, and Messrs. Cookson, Rose, and Harding. The play is likely to enjoy lasting popularity, and is, indeed, a suggestive and beautiful piece of work.

Gaston de Foix, and other Plays. By Maurice Baring. (Grant Richards.)—Mr. Baring, who is favourably known as a dramatist in French as well as in English, has published in a single volume three plays which have little in common except that all belong to the Romantic school, are written in blank verse interspersed with lyrics, and are steeped in the almost ineffable gloom which constitutes the atmosphere of much modern dramatic work. No element of squalor, such as Scandinavian dramatists affect, enters into his work, his scene being, as a rule, baronial halls or the courts of princes. Death is, however, as constantly present as in the 'Danse Macabre,' and the end of the three pieces is tragic. 'Gaston de Foix' deals with the career of the great warrior better known as the Duc de Nemours, whose deeds are chronicled in the 'Mémoires du bon Chevalier Bayart' and by Brantôme in his 'Vies des Grands Capitaines.' The heroic end of this great warrior before Ravenna in his twenty-fourth year supplies the dénouement of the play. With his fate is associated that of Mary, a lady of the Queen of France, who, having learnt from a soothsayer, or sibyl, that her love will bring death to its object, has renounced Gaston, and married François de Rissac, an elderly admirer. When the lovers meet again, Mary, making no long resistance to his impassioned wooing, goes out to meet him on the fatal Easter Day which witnesses the dearly bought victory over the Spaniards before Ravenna. Mary, forewarned of his fate, clasps his body, and says:—

You see, I spake the truth, and he is dead.
'Tis well. Give thanks to God, for it is well;
And he is happy in the land of light;
Happy and quiet. Wake him not, for he
Is sleeping with the slumber of a child.
Demophoon, born on the earth anew,
And cheated of thy immortality,
Thou sleepest now in the strange fire again!

The subject of 'Dusk' is taken from a Russian fairy tale entitled 'Russalka.' Jessamine, a water spirit, has mixed with men of earth, has been unwise enough to accept the embrace of Peridure, a mortal, and has in so doing forfeited her immortality without gaining any of the privileges which sometimes attend a mutation such as she has undergone. The only chance that she shall reascend and fill her native seat consists in her winning Yvain the Strong, a man mightier than all others. This triumph, by many subtle and heartless wiles, she accomplishes only after inducing him to murder Peridure, her husband, to receive herself death at his hand. This is written in verse of much tenderness and delicacy. To the warriors and men-at-arms who approach him Yvain explains his action before

seeking to rejoin his former love, from whom Jessamine had lured him :—

I went to Jessamine;
Amidst the slumbering Lilies and the leaves,
Asleep she lay, like a soft bell of dew,
And seemed the living semblance of their dream.
Softly I lifted her. She did not stir,
I breathed one kiss upon her sleeping lips;
And then—men call me, Sirs, Yvain the strong—
Across my knees I broke that frailest thing.
Do you not heed? I broke her with these hands:
There lies her body, stiff and cold and dead.

[Pause.]

Tell me the road now to the violet hills.

'Tristram and Yseult' is taken from the Tristram legend as reconstituted by M. Joseph Bédier. It ends with the death of Tristram, murdered virtually through jealousy by Yseult of Brittany (*des blanches mains*). The dying knight expects the arrival of Yseult of Cornwall, King Mark's Yseult, and Yseult of Brittany, who knows all, tells him that the sail of the approaching vessel is black, not white, whereupon Tristram turns to the wall and dies. The three tragic dramas are written in verse of high quality. They seem all fitted for the stage, being short and moving.

Dramatic Gossip.

It would be pleasant to congratulate the inventors of Christmas entertainments upon any novel invention or imaginative feature. Nothing of the kind is, however, to be traced, and nothing whatever is to be added to the customary comment. In 'Humpty Dumpty' at Drury Lane Messrs. Hickory Wood and Arthur Collins tell an involved and a commonplace story, and the only point on which it is possible to dwell is the marvellous beauty of the aquatic revels in the second act. No artist such as is Signor Comelli has been seen on our stage, and his dresses are miracles of beauty. The revels of naiads and the gliding movements of the Grigolati troupe produce effects that have never been surpassed.

OUT of various legends of Hans Christian Andersen, Capt. Basil Hood has constructed an entertainment at the Adelphi on which he bestows the name of 'Little Hans Andersen.' The interest in this is pensive and poetical, and the adventures of the hapless mermaid who becomes human in order to taste the love that is refused her, and other episodes, are tender and moving. At the New Theatre some of the principal characters in 'Alice through the Looking-Glass' are presented with no very conspicuous success. At the Garrick Mr. Arthur Bourchier revives the 'Water Babies,' which was the success of last season. 'Brer Fox and Brer Rabbit' and 'Snowdrop' at the Court are two slight fairy adaptations by Mr. Philip Carr, and are wholly to the taste of children. The music of Mr. Charles W. Smith constitutes an agreeable feature. Music claims, indeed, the lion's share in the Christmas entertainments generally. Pantomimes of the customary type are given at most of the outlying houses. Afternoon representations of 'Ib and Little Christina' are promised at Daly's Theatre for the 11th inst., and on eleven subsequent occasions.

SINCE 1880 a Latin play has always been performed at Bath College as the concluding ceremony of the winter term. The choice of plays has now virtually restricted itself to a cycle of five—the 'Captivi,' 'Menæchmi,' 'Miles Gloriosus,' 'Aulularia,' and 'Rudens'; the last-named play was given this time on December 19th and 21st in the big school. It was preceded, as usual, by a Prologue, containing the chief elements of interest in the school record for the year, and written by one of the Old Boys. The play itself was acted in very spirited fashion, T. E. Bradshaw deserving special commendation for his rendering of the part of Gripus; as Labrax R. H. E. H. Somerset showed considerable capacity. The dresses were accurate and artistic, the stage pictures

were arranged with no mean skill, and the whole performance was greatly enhanced by incidental music from the pen of the Rev. G. H. Cooper, the senior stage-manager. It is interesting to notice that the part of Scarpario was taken, at short notice, by an Old Boy, Mr. C. R. P. Cooper, of Caius College, Cambridge, a recent player in the Chorus of the 'Birds,' which owed much to the stage-management of Mr. H. J. Edwards, also an Old Bathonian.

ON Boxing night the German comedians at the Royalty produced 'Kyritz-Pyritz,' a musical comedy in three acts, by Herren H. Wilkin and O. Justinus, with music by Herr Michaelis.

FOR Saturday next the Court Theatre promises a novelty by John Strange Winter and Mr. B. B. Ashford; and a second, vaguely said to be associated with Madame Sarah Bernhardt. The company will include Misses Kate Rorke and Margaret Halstan, Mr. Hermann Vezin, and Mr. Titheradge.

THE 'Scarlet Pimpernel,' a four-act piece, produced in October last by Mr. Fred Terry and Miss Julia Neilson, will be given during the approaching season by those artists at a West-End theatre.

MISS MAXINE ELLIOTT intends appearing in London in 'Her Own Way,' by Mr. Clyde Fitch. It is improbable that she will be seen before the autumn.

MISS MARIE TEMPEST will in July revive 'The Marriage of Kitty' at the Avenue, which will previously undergo processes of renovation. The following novelty will be a romantic drama entitled 'When Knighthood was in Flower.'

'MERELY MARY ANN,' a comedy by Mr. Zangwill, which was given recently in New York, is to be played in London during the coming season.

AT the New Theatre on April 14th Miss Grace George will appear as Pretty Peggy in a play so named, the heroine of which is an eminently reformed Margaret Woffington.

'LOVE IN A COTTAGE,' by Capt. Basil Hood, will be produced on the 23rd inst. at Terry's Theatre, with a cast comprising Miss Rosina Filippi and Messrs. Brandon Thomas, Vane Tempest, and Frank Cooper.

'THE DUKE OF KILLIECRANKIE' is said to be the title of Capt. Marshall's new comedy, in preparation at the Criterion.

'DER STROM' is the title of a three-act drama by Herr Max Halbe, which has been produced at the Neues Theater, Berlin. It has an eminently melodramatic story, and shows three brothers all equally in love with the same woman, who is the wife of the eldest. The heroine is played by Fräulein Agnes Sorina. 'Eine Wohlthat,' by Herr Ferdinand von Saar, has also been given at the Burgtheater, Vienna, with no special success.

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